

**FREE "DR BUTCHER"  
POSTER INSIDE!**

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**BABOON FACT!**



**NEKROMANTIK II  
EXCLUSIVE!**

**JOHN McNAUGHTON & STEVE "ZOMBIE 90"  
AQUILINA INTERVIEWS • JOE D'AMATO • LSD  
FILMS • THE COMPLETE DEEP RED • REAL  
LIFE HORROR • LUCIO FULCI • TSUI HARK •  
FICTION • COMPETITIONS GALORE! • A-Z  
NASTIES • LOADS OF REVIEWS & NEWS!**

Steve C. (Editor),  
Box 1, Garageland, Focus,  
Princess Victoria Street, Clifton, Bristol, BS8 4BP



Before kick off I must get down on my bended knee and apologise profusely for the tardiness of this issue, but I've got my reasons and I think they're valid? The thing is, the WORLD PREMIERE of NEKROMANTIK II was in Berlin on the 29th March, and I couldn't resist it, I had to go, so I did! If you turn to page 38 you'll see the first review of it in the world. It was a long trip with very little sleep and lots of money spent but it was worth every penny and sleepless minute, the things I do for you all huh!

NEKROMANTIK II itself easily lives up to the reputation of its predecessor and as sequels go rates right up there with "DAWN OF THE DEAD", but that's just my opinion isn't it! I must though say thanks to Jorg and Manfred for their hospitality also Andy Kelb for the translation and mostly Steve A. and Andreas for getting me there on time.

Anyway onto other matters. I was most disappointed not to see IN THE FLESH anywhere in the recent SAMHAIN poll.

Check out a film called "STEEL AND LACE", it's on the B.C.B. label (the new name for COLOURBOX) and was accidentally released UNCUT!! It doesn't have a certificate as far as the BBFC are concerned and was released without being submitted. Shades of "INTRUDER" here, except this time it's TOTALLY UNCUT instead of not cut enough like "INTRUDER". The film itself is supposedly a rape/revenge thriller with a difference? Apparently not the best film ever made but has some good gore! All copies have now been withdrawn, but if you see one without "NEW VERSION" on the cover, buy it! PLUG TIME!! Dave Prothero is organising a series of monster features to be shown in Cardiff at the CHAPTER cinema during MAY/JUNE. Dave (Editor of "BLOODY HELL" magazine) has confirmed the following films so far: ARACHNOPHOBIA, ALLIGATOR/PIRANHA (Dbl bill), IT'S ALIVE/IT LIVES AGAIN (Dbl bill), SQUIRM, MONKEY SHINES & JAWS. There may well be additions to this list so

hell did you buy it? That's all that's in here, maybe you should ask for your money back?...Hang on what am I talking about, IN THE FLESH is simply the best for my devoted customers! Hope you like what you see? I try to cater for every genre taste. Keep them letters coming and the "GORE GALLERY" NEEDS YOU!! So get sketching and scribbling the space is FREE!!

ENJOY!!!

*mw*

# Editorial

Even number 3 in the fanzine section would be better than nothing, I'm disappointed in the lot of you, unless you did vote for IN THE FLESH in which case, thanks a million!

This issue marks the debut of yet another new look for IN THE FLESH, agreed not as drastic as the last one but still another step up the ladder towards FANGORIA.... only kidding! The only thing I really want to do with the look of IN THE FLESH now is the full colour cover, but I'll have to bump up the print run before I even think of that. At the moment each cover would cost approximately 40p each, overall price per issue at least £1.80, which is too much, tell me what you think?

The response to IN THE FLESH #5 was overall very good, everyone seemed to like the new look and the stills were as clear as a bell, unlike #4, so I've tried to keep the same formula for this one. I must apologise though for some bad typing errors in #5, there's no excuse for that.

why not get in touch? Send an SAE for information to: DAVID PROTHERO, 11 PEN-Y-WAIN PLACE, ROATH, CARDIFF, C.F.2. 3.N.A., WALES.

ALSO: The 1991 FESTIVAL OF FANTASTIC FILMS is set for FRIDAY 4th OCTOBER, at THE EXCELSIOR HOTEL, MANCHESTER AIRPORT. The confirmed guests so far are BRIAN CLEMENS (Avengers & screen play writer for "HIGHLANDER II") and international film star INGRID PITT, also appearing will be politician and pop star SCREAMING LORD SUCH.

The film confirmed so far are: ROCKY HORROR PICTURE SHOW, GHOST, THE HOUSE ON HAUNTED HILL, THE 1925 VERSION OF THE LOST WORLD, WITCHFINDER GENERAL & THE WALKING DEAD. There'll also be 3 premieres shown. I'm not sure of the price, but for more information send an SAE to: THE FESTIVAL OF FANTASTIC FILMS, c/o G.R. LANE-YOUNG, 33 BARRINGTON ROAD, ALTRINCHAM, CHESHIRE.

I think that'll do it? You didn't buy this mag to read my inane self indulgent clap-trap....if not why the

P.S. I'm still after shops to stock ITF, especially in BIRMINGHAM, MANCHESTER, SHEFFIELD, NOTTINGHAM, EDINBURGH, MIDLANDS AREA! Do you know anywhere? Get them to order some copies of ITF and you'll get the next issue absolutely FREE!!

**URGENT! URGENT! URGENT! URGENT!**  
I desperately need:

**DON'T PLAY WITH FIRE (INTERVIEW)**  
**A BETTER TOMORROW PART 1 (U.K. ?)**  
**+ ANY OTHER TSUI HARK/JOHN WOO!!!**

**URGENT! URGENT! URGENT! URGENT!**

## LET'S TAKE A TRIP TO NOVELTY (FANZINE) ISLAND!

This issue is (not) dedicated to all the people who don't like VIC REEVES, where's your sense of humour pal!! Only joking!....Or am I???



# WHAT'S IN THE BLOODY THING!

FRONT COVER - STILL FROM "WE'RE GOING TO EAT YOU".  
 2. EDITORIAL.  
 3. CONTENTS ETC...  
 4. ANY OLD CRAP PAGE - WANTED & FOR SALE AD'S.  
 5. A - Z OF NASTIES (DEEP RIVER SAVAGES & DELIRIUM)  
 6. " " " " (DON'T GO IN THE HOUSE & DON'T GO NEAR THE PARK)  
 7. " " " " (DON'T LOOK IN THE BASEMENT & DRILLER KILLER)  
 8. EYE ON OBSCURITIES - "ONE ON TOP OF THE OTHER" - LUCIO FULCI.  
 9,10. CHICAGO JOHN AND THE SERIAL KILLER PART 2  
 11. PAPER & PUS - FANZINE SECTION. "BEAUTY SPOT" STRIP.  
 12. COMPETITION TIME-WIN HALLOWEEN 4&5, MANIAC COP 2, NEKRO 2 POSTERS.  
 13. NEKROMANTIK 2 - A4 POSTER.  
 14,15. LSD AND THE HIPPY HORROR FILM.  
 16,17. STEVE AQUILINA INTERVIEW. WIN ZOMBIE 90 T-SHIRTS & POSTERS.  
 18. ZOMBIE 90 - A4 POSTER.  
 19. VIOLENT SHIT & ZOMBIE 90 REVIEWED.  
 20,21. FICTION - "A REQUIEM FOR SARAH" by STEVE BELL.  
 22,23. REAL LIFE HORROR - BOBBY JOE LONG.  
 24. FILMS TO EAT POT NOODLES BY - EARLY FILMS OF TSUI HARK.  
 25,26. DEEP RED - THE MISSING MINUTES.  
 27,28. BEST POSSIBLE TASTE - JOE D'AMATO.  
 29. LSD AND THE HIPPY HORROR FILM CONT'D.. & "JIGSAW MAN" STRIP.  
 30. LETTERS PAGE.  
 31,32. THE GORE GALLERY.  
 33. BLACK SUNDAY 5 REVIEW.  
 34. FILM/VIDEO REVIEWS (NIGHTMARE CONCERT & DRACULA'S WIDOW)  
 35. " " " (HARDWARE, MISERY, DARK PLEASURES & THE GUARDIAN)  
 36. " " " (BLADES & PREDATOR 2)  
 37. " " " (NIGHT OF THE LIVING DEAD, MAN BEHIND THE SUN & TEISUO)  
 38. EXCLUSIVE NEKROMANTIK 2 REVIEW.  
 39. BOOK/PRINTED MATTER REVIEWS (SON OF CELLULOID, 120 DAYS OF SODOM...)  
 40. " " " (SCREAM QUEENS, NIGHTBREED, LUCIO FULCI)  
 41. SOUNDTRACK REVIEWS (SANTA SANGRE, CHURCH & HELLBOUND)  
 42. THE PRIZE CROSS-WORD.  
 43. THE BACK PAGE - NEWS GALORE (inc THE TROMA TRAIL)  
 BACK COVER - DUTCH "ILSA - HAREEM KEEPER" COVER.

## STILL FREDDY FREE!

### .....T-SHIRTS.....

Okay so you proved me wrong, I did actually manage to shift some of my very wonderful IN THE FLESH T-SHIRTS. A lot of people did comment on the seemingly high price. Well it ain't that high I can tell you, they are costing me £6.70 each to get made (because of the small quantities involved), the postage is about 70p and so not including the packing I'm making 10p per shirt. Anyway I'm a sucker so they're still available.

~ £7.50 ~

Cheques payable to IN THE FLESH for this quality BLACK shirt with a RED & WHITE print. DON'T BE SEEN DEAD WITHOUT ONE!

### CONTRIBUTORS:

STEVE C. - EDITOR, ANYTHING UNNAMED.  
 JOHN P. DREW - BEST POSSIBLE TASTE.  
 MARK BEDFORD - TSUI HARK.  
 GRAHAM BASHFORD - HEADINGS.  
 JOHN SIMPSON - JIGSAW MAN & OTHERS.  
 NICK NEWPORT - LSD & HIPPY HORROR.  
 STEVE BELL - FICTION.  
 DAVID COOK - ARTWORK.  
 DAVE GREGORY - BLACK SUNDAY.  
 GRAHAM RAE - SOME REVIEWS.  
 NICK SMITH - 120 DAYS...REVIEW.  
 LEE CLARK - CHURCH REVIEW.  
 ROD WILLIAMS - ARTWORK.

## BACK ISSUES

IN THE FLESH #1 = SOLD OUT!

IN THE FLESH #2 = HENRY, OPERA, JLS FRANCO, A-Z NASTIES, CHIMERA, H.G. LEWIS, SAWNEY BEAN, BLACULA, X-WORD, DFR TODDSKING & NEWS, SPEWS.

IN THE FLESH #3 = BUDDY G. INTERVIEW. DAY OF THE DEAD - ORIGINAL SCRIPT, SPLATTERFEST 90, JES FRANCO, FICTION, A-Z NASTIES, NEWS & CHEWS.

IN THE FLESH #4 = SCOTT SPIEGEL INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, BLAXPLOITATION, BLACK SUNDAY, CARMILLA, NEWS & SNOOZL.

IN THE FLESH #5 = JOHN McNAUGHTON INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, CARMILLA, FICTION, XMAS TREATS, BEATRICE CENCI, HENRY LEE LUCAS, FESTIVAL FEVER, NEWS & SHOES.

IN THE FLESH #1 NO LONGER AVAILABLE AND NO REPRINT PLANNED! OTHERS:

IN THE FLESH #2 = £1.50 (INC P&P)

IN THE FLESH #3+4 = £1.75 (INC P&P)

IN THE FLESH #5+6 = £1.90 (INC P&P)

ALL PRICES ARE PER ISSUE AND CHEQUES SHOULD BE MADE PAYABLE TO IN THE FLESH.

## SUBSCRIPTION

HEY THERE YOU, WHY NOT START A SUBSCRIPTION TO THIS HERE MAGAZINE? WHY IT'S AS EASY AS FALLING OFF A LOG, AND JUST A BIT MORE EXPENSIVE! A YEARS SUBSCRIPTION (4 ISSUES)

U.K. = £7.50

U.S. & AUSTRALIA = \$30.00

EUROPE = £12.00

GO ON TREAT YOURSELF, IT'S ONLY ONCE A YEAR!

## SMALL AD' RATES

Them spaces are still available in ITF for your small ad's, and as before the rates are:

£10.00 PER 1/4 PAGE.

£20.00 PER 1/2 PAGE ETC...

THIS RATE IS FOR ONE ISSUE BUT BULK RATES ARE AVAILABLE ON REQUEST.

AD'S FOR IN THE FLESH #7 SHOULD REACH ME BY 31st MAY 91.

## IMPORTANT!

PLEASE, PLEASE, PLEASE WHEN WRITING WITH A QUESTION/QUERY ABOUT ANYTHING, SEND AN S.A.E. IF YOU WANT A REPLY. THE SAME GOES IF YOU WANT TO SEND ARTWORK/CONTRIBUTIONS AND WANT THEM RETURNED. THANKS!

## THANK TO:

AS ALWAYS RHIAN, MEDUSA, HELEN WHITE & WINSOR/BECK, JOHN McNAUGHTON, STEVE AQUILINA, LLOYD & TROMA, ANDREW KEYTE, SAMHAIN, ROD, ANDY KELB, GRAHAM BASHFORD, PHIL, F.P., 4.5.1., GRAF, HARVEY & KELLY, TERRY, JORG, KEVIN AT DEADLINE, ECONOMIC PRINTING, PSYCHOTRONIC, MIKE, PAULINE & DIO, MARC, ROYDEN, GRAHAM & SUE, ANDY ALLARD, DOUG AND ANYONE WHO GAVE IT A SECOND THOUGHT!!!



# THE ANY OLD CRAP PAGE



Ya know, I never thought I'd get a reaction like this when I sounded off in the last issue, but here it is, as large as life and 3 times as ugly, a page full of ad's!

Not many rules for putting in an ad, just make sure you're not mentioning films for sale and you get it to me by 31st MAY 91, and the rest is a FREE service!

## FOR SALE

**SUPER 8 FILMS** (400ft) ALIEN, SQUIRM, JAWS, STAR WARS, EMPIRE STRIKES BACK & MORE = £15 each. FRIDAY 13th PART 7 16mm US TRAILER = £8. THE ZOMBIES THAT ATE PITTSBURGH = £10. SET OF 50 'NIGHT OF THE LIVING DEAD' TRADING CARDS = £10. DAY OF THE DEAD SCRIPT (88 PAGES) = £6. DAWN SCRIPT (253 PAGES) = £8. BLOODY BEST OF FANGO VOL.1,2,3,4,7,8 = £5 EACH. STARBURST (1-122) = 1+2 £5EACH, THE REST £2.50EACH. TEL: DAVE (0272)575366.

## FOR SALE

**ZOMBIES** THAT ATE PITTSBURGH H/C SIGNED & NUMBERED BY ROMERO & AUTHOR = £120.00. BOOK OF THE DEAD H/C = £20 HELL & NINTH STREET BY CHAS BALUN, SIGNED & NUMBERED = £11. HORROR HOLOCAUST = £7. GORE SCORE = £4. PLUS LOTS MORE, SEND SAE OR ORDERS TO: STEVEN JENKINS, 14 KITBRIDGE RD, CARISBROOKE, I.O.W., P.O.30. 5.R.F.

## FOR SALE

**NEKROMANTIK T-SHIRTS** - ORIGINAL GERMAN ARTWORK IN RED/WHITE ON BIG BLACK SHIRTS, FROM BERLIN! £9 FROM: M.A.S., 32 PEACE RD, STANWAY, COLCHESTER, ESSEX, C.O.3. 5.H.W.

## FOR SALE

HUNDREDS OF MAGAZINES INCLUDING DEEP RED, FANGORIA, GOREZONE, MUNSTER MAG, STARBURST. YOU NAME IT, WE'VE GOT IT. ALSO U.K. MOVIE POSTERS, SOUNDTRACKS, BOOKS ETC... SEND SAE STATING WANTS. TO: PAUL, 25 SPINNEY WALK, LONGTHORPE, PETERBOROUGH, P.E.3. 6.N.R.

## FOR SALE

LOTS OF HORROR STUFF: POSTERS, POSTCARDS, PRESSBOOKS, STILLS, BOOKS, MAG'S ETC...INC SOME V. RARE ARGENTO, BAVA, FULCI, HAMMER ETC... SWAPS POSSIBLE. SEND SAE FOR LONG LIST. TO: MARK STEVENS, 141 MONTAGUE RD, BILTON, RUGBY, WARWICKS, C.V.22.6.L.Q

## WANTED

VHS PAL - LUCIO FULCI'S - ZOMBIE 2 (FLESH EATERS) ANY UN CUT FILMS BY LUCIO FULCI ALSO WANTED, WILL PAY GOOD MONEY FOR RIGHT ONE.

TO: MR M.S. JIOWSON, 37 LINNEY RD, BEAUMOUNT LEYS, LEICESTER, L.E.4.0.U.W

## WANTED

THEM OLD FASHIONED LAZER DISCS, REMEMBER THEM? PREFERABLY HORROR, BUT JUST SEND A LIST. MUST BE PAL UNFORTUNATELY!

TO: STEVE C., c/o EDITORIAL ADDRESS (SEE PAGE 2). **URGENT, URGENT, URGENT,**

## WANTED

EROTIC VAMPIRE MOVIES, ESPECIALLY STEPHANIE ROTHMANS: 'THE VELVET VAMPIRE'. ALSO ANY ARTICLES ON VAMPIRES/VAMPIRISM.

TO: LORRAINE, FLAT 0/1, 35 SUMMER TOWN RD, IBROX, GLASGOW, SCOTLAND, G.S.1. 2.Q.A.

## WANTED

OBSCURE STUFF (VHS, NISC POSSIBLY EVEN BETA IF I CAN FIX IT?) I'D PARTICULARLY LIKE TO GET A COPY OF 'HAXAN: WITCHCRAFT THROUGH THE AGES' (1922 CLASSIC). I'D ALSO LIKE TO COMPLETE MY ARGENTO COLLECTION.

TO: DOMINIC BALDOCK, 6 WORCESTER CRT, 35 CLIFFTOWN PARADE, SOUTHEND ON SEA, ESSEX, S.S.1. 1.D.L.

## WANTED

COVERS (COLOUR COPIES OR ORIGINALS) FOR 'ZOMBIE HOLOCAUST', 'ZOMBIE FLESH EATERS', 'BLOODFEAST', 'ZOMBIE CREEPING FLESH', EITHER U.K. OR FOREIGN O.K. ALSO ANY OTHER RARE COVERS. ALSO UN CUT FILMS, COPIES OR ORIGINALS, MAINLY HORROR.

TO: PETER SPENCE, 318 LABROKE GROVE, FLAT 14, KERRINGTON COURT, LONDON, W10.

## WANTED

VHS ORIGINALS OF:

COLT CONCERT - FULCI.

FAST COMPANY - CRONENBERG.

FASTER PUSSYCAT KILL, KILL - MEYER.

5 DAYS OF MILAN - ARGENTO (COPY OK)

ELSA FRAULINE SS - MARK STERN.

GOZILLA FILMS! (ORIGINALS ONLY!)

ALSO 'DAY OF THE DEAD' L.P. (WITH 7")

& FANGORIA #'s 12 & 20 (WILL SWAP FOR

DEEP RED #4 IF YOU WANT IT!).

TO: STEVE C. c/o EDITORIAL ADDRESS.

## WANTED

VHS ORIGINALS HORROR/CULT/SLEAZE AND ESPECIALLY IMPORTS. SWAP FOR OTHER FILMS OR WILL PAY DEPENDING ON TITLE. TO: ANTHONY CAWOOD, 6 DALESIDE AVE, PUDSEY, LEEDS, L.S.28. 8.H.D.

## WANTED

RECORDS

SERIAL KILLERS - ROADSIDE RENDEVOUZ L.P. AND GARY HEIDNIK'S HOUSE OF HORRORS 7". GWAR - HELL-O L.P. (SHIMMY DISC). ALSO ANY LIVE GWAR VIDEO'S APART FROM THE 'LIVE FROM ANTARTICA' TAPE (VHS, PAL OR NTSC).

TO: PAUL RAY, 18 THORNTREE DRIVE, DENTON BURN, NEWCASTLE UPON TYNE, N.E.15. 7.A.Q.

## WANTED

CONTACTS IN WEST MIDS/STAFFS AREAS TO SWAP QUALITY COPIES/ORIGINALS. INTO GORE/PSYCHOTRONIC. SEND LISTS.

TO: STEVE HODGKISS, 34 TITHEBARN RD, RUGLEY, STAFFS, W.S.15. 2.Q.W.

## WANTED

BOOTLEG VIDEOS, LIVE CONCERTS, T.V. APPEARANCES (FOREIGN + U.K.), PROMOS, OF IGGY POP, LORDS OF THE NEW CHURCH, THE CRAMPS, THE RAMONES, SEND LISTS, ALL ANSWERED.

TO: STEVE HODGKISS, 34 TITHEBARN RD, RUGLEY, STAFFS, W.S.15. 2.Q.W.

## WANTED

VHS ORIGINALS (PAL OR NTSC) PREFERABLY UN CUT! ALSO CINEMA POSTERS (FULCI, ARGENTO, ZOMBIES).

TEL: DAVE (0272) 575366.

## WANTED

EXPLOITATION/GORE FILMS, ESPECIALLY WOMEN IN PRISON FLICKS AND ITALIAN GORE. ANYONE GOT 'UNHINGED', 'ABSURD', 'BLOODBATH', 'FLAVIA: PRIESTESS OF VIOLENCE' ORIGINALS?

TO: NICK SMITH, 113 OAKWOOD, HIGH HEWORTH, GATESHEAD, N.E.10. 8.L.W.

## WANTED

AUDIO TAPES: BIG BLACK, BUTTHOLE SURFERS, MISFITS, SAMHAIN, JANES ADDICTION, MISSION... WILL TRADE FOR FILMS. SEND LISTS.

TO: STEVE PLOTT, 6 MILTON RD, T/R FLAT, KILBIRNIE, Ayrshire, K.A.25. 7.B.A.

## WANTED

HORROR RELATED SOUNDTRACKS & MOVIE NOVELISATIONS. PLEASE STATE CONDITION AND PRICE. ALSO JOHN WATERS, ROMERO, ARGENTO AND SIMILAR MOVIES ON VHS ONLY.

TO: JOHN RAFFELL, 3 BLAGDON CRES, NELSON VILLAGE, CRAMLINGTON, NORTHUMBERLAND, N.E.23. 9.H.H.

## WANTED

RARE HORROR (i.e. I WOULD LIKE A COPY OFF YOUR ORIGINAL) OR JAPANESE GORE FILMS (AKIRA ETC...) RARE POSTERS. OR IF YA GOT AN AMIGA A500 COMPUTER I CAN SWAP FOR THE LATEST GAMES.

TO: PHIL, 148 ULSTERVILLE PARK, PORTADOWN, CO ARMAGH, N.IRELAND, B.T.63. 5.H.D.

## WANTED

DESPERATELY; HENRY T-SHIRT, MUST BE OFFICIAL, MUST BE NEW, MUST BE XL. ALSO WANTED SLEAZE/TRASH/GORE, UN CUT VHS VIDEOS. SEND LIST & PRICES.

TO: ROB, 21 CASTLE ROCK DRIVE, COALVILLE, LEICS, L.E.6. 3.S.E.

## WANTED

HORROR ON VIDEO (PAL, SECAM, NTSC) + LAZERDISC (NTSC) ALSO ANY MATERIAL ON ARGENTO + 'VIDEO WATCHDOG' 2.

TO: ROY AUSTEN, FLAT 6, 46-47 ST JAMES'S RD, HASTINGS, E. SUSSEX, T.N.34. 3.L.M.

## WANTED

COLOUR VIDEO COVERS! MAINLY HORROR/SLEAZE, BRITISH OR FOREIGN, ORIGINAL OR LAZER COPY. SEND LIST.

TO: STEVE DEAR, 104 OMBERSLEY RD, WORCESTER, W.R.3. 7.E.Y.

## BEING MADE!

NO BUDGET, SHORT BLACK & WHITE MOVIE, TITLED 'THE RELIGIOUS WHORE' (APPROX 20 MINS). IF ANYONE IS INTERESTED IN INVESTING (ONLY RETURN A COPY OF THE FILM) OR WANTS DETAILS, ESPECIALLY PEOPLE LIVING IN THE GLASGOW AREA, WHO'S INTERESTED IN BEING UNPAID EXTRAS. ALSO IF ANYONE HAS ANY RELIGIOUS PICCIES OR ARTIFACTS THEY DON'T WANT, PLEASE WRITE.

TO: LORRAINE, FLAT 0/1, 35 SUMMERTOWN RD, IBROX, GLASGOW, G.S.1. 2.Q.A.

# A-Z OF NASTIES

**Title:** DEEP RIVER SAVAGES.

**Director:** UMBERTO LENZI.

**Starring:** ME ME LAY & IVAN RASSIMOV.

"From the makers of the chart topping 'CANNIBAL'.." is what it says on the front cover, and they ain't wrong ya know, but more to the point, "from the makers of CANNIBAL FEROX" a lot earlier though, this being made in the early 70's. It looks like it too I must say, very basic.

By no means an original storyline; a photographer kills a guy in a pub brawl in some South American country and then sets off into the jungle to take some shots and disappear from the scene of the crime. Whilst in the jungle of course he bumps into a gang of savages who take him prisoner.

There's not a great deal of gore, he saved all that for FEROX obviously, there are a few nasty moments though; one guy gets his tongue cut out close-up, another time our hero is hung up on a hellraiseresque spinning pole, darts fired at him and then left to bake in the sun. There's also your usual animal related violence, such

as the obligatory mongoose v's snake contest and the equally essential turtle and bug eating bits. One thing that is surprisingly missing is the stoke footage of alligators in the river and flamingos taking off, but that isn't a bad point now is it? Safe to say, these days you'd have chance of making a film like this as people go ape when they see animals being mistreated.

Anyway back to the story; our hero is still with the savages despite trying to escape and failing. He now has a friend in some old woman who is also a new-comer to the tribe and even finds himself getting married, now he's excepted!

I'm afraid there's not really any great cannibal chow-down action, though there is one half hearted attempt, let down by the long distance camera angle and cheap fx.

On the whole not bad, wicked animal abuse at every opportunity but too sickly sweet!

**THE FILM:** \*\*\*

**THE GORE:** \*\*\*



**Title:** DELIRIUM.

**Director:** PETER MARIS.

**Starring:** TURK CEKOVSKY, DEBI CHANEY, TERRY TEN BROEK & BARRON WINCHESTER.

Why the hell this is banned, God knows? Maybe because it's so bloody awful! The acting takes some beating I can tell you, makes Neighbours look like Hamlet!

Storywise what we have is your regular run of the mill serial killer, no it's nothing to do with corn-flakes, though there is alot of corn, that's for sure! The only difference with this guy is that he's pretty fucked up with Vietnam flash-backs.

God the things I do for this mag, how the hell I sat through this piece of shit without cracking up is a miracle of mind over beer! Or is it beer over mind?

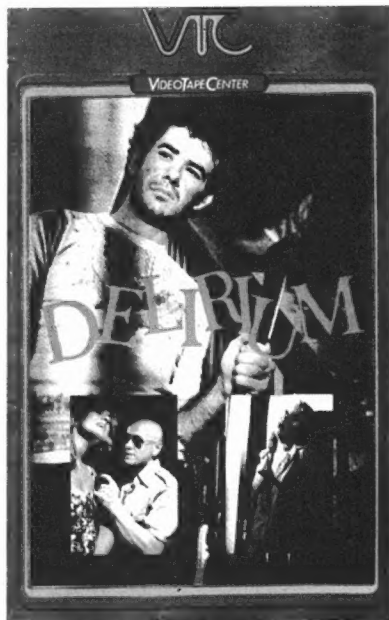
There is absolutely no suspense atall, you know who the killer is from right at the start, but will the cops catch up with him...well what do you think? There is a twist though, you knew there was didn't you! Turns

out the killers old army boss is in on the whole thing. He's the guy training the serial killing vet's to do his dirty work, trouble is Charley (the serial killer we're following) has flipped and gone out of control, killing all sorts of innocent people. As I said there's no real reason for this to be banned as the gore content is minimal. There's a spear through the chest in the dark, a pitchfork in the neck, some wimped out meat clever work and very little else. Some films have dreadful acting but are saved by the gore, some films have great acting and no gore but are still great, this has neither and so is unredeemable.

I didn't recognise any of the "stars" names, but I heard the voice of one of the guys from 'The Thing' I suppose you've got to start somewhere! But why here? The music is dreadful too, you'll recognise some of it from 'Master Mind'. CRAP!

**THE FILM:**

**THE GORE:** \*



**THE KEY:**

**THE FILM**

\* = PLAN 9 FROM OUTER SPACE.

\*\*\*\*\* = DEEP RED.

**THE GORE**

\* = MARY POPPINS.

\*\*\*\*\* = EVIL DEAD.

# A-Z OF NASTIES

**Title:** DON'T GO IN THE HOUSE.

**Director:** JOSEPH ELLISON.

**Starring:** DAN GRIMALDI, ROBERT OSTE & RUTH DARDICK.

What we have here ladies and gentlemen is a sick and nasty little number basically about a guy who's obsessed with fire, and when I say obsessed I mean it!

Our sweet little family tale starts in a furnace plant where our "hero" works. While he's working one day though a aerosol can explodes and one of his colleagues gets his overalls caught on fire, all our "hero" can do is stand there and enjoy the guys burning spectacle... yum, yum he thinks! His mates think he's pretty sick, and by jiggedy their not far from the truth, infact they're spot on! That's the high point of our "hero's" day though, he gets home and finds his mother dead in her chair.

From this point on just can't help thinking 'PSYCHO'! Poor mans 'PSYCHO' but 'PSYCHO' never the less! From now on the guy goes really nuts building a flame proof room in his

house and enticing young women back to their doom hanging from a meat-hook. That's not what kills them though, our "hero" does that with his trusty flame-thrower.

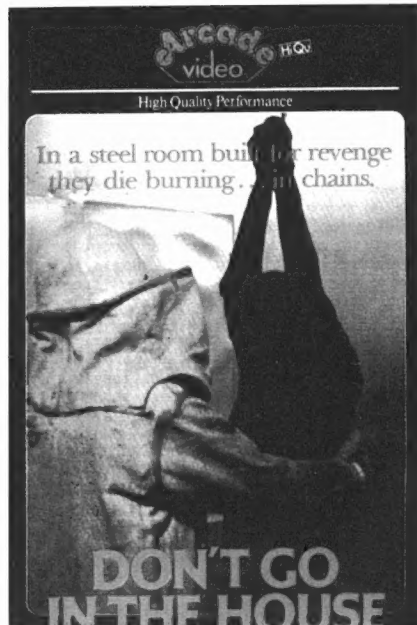
Yeah it owes a lot to 'PSYCHO' and I suppose 'TEXAS CHAINSAW MASSACRE' in a funny kind of way. That's the trouble though, there's nothing really new about T.G.I.H., not to say there's anything wrong with it, I suppose if you're going to rip off other films then you couldn't pick two better ones.

Any old how, back to the story (what there is of it!) The nut is busy cooking every woman he meets up with and at the same time hearing his mothers voice from beyond the grave. This guys a real fruit cake! Ohh yeah he keeps the bodies too.

There's no gore to speak of but some real nasty burning scenes, that'll make you cringe! Acting is pretty good too by the way.

**THE FILM: \*\*\***

**THE GORE: \***



**Title:** DON'T GO NEAR THE PARK.

**Director:** LAWRENCE D. FOLDES.

**Starring:** ALDO RAY, MEENO PELUCE, TAMARA TAYLOR & LINNEA QUIGLEY.

Bit of an obscurity this one. Apparently Ms Quigley's first film? Surprised it wasn't her last too, I'd have given up after appearing in this unreprenhensible piece of crap!

Before the film kicks off we're greeted with the statement "This film is fiction, though it is based on actual occurrences which happened over the centuries", followed by some more old cobblers about cannibalism and a load more Voodoo Bullshit! Here we go again!

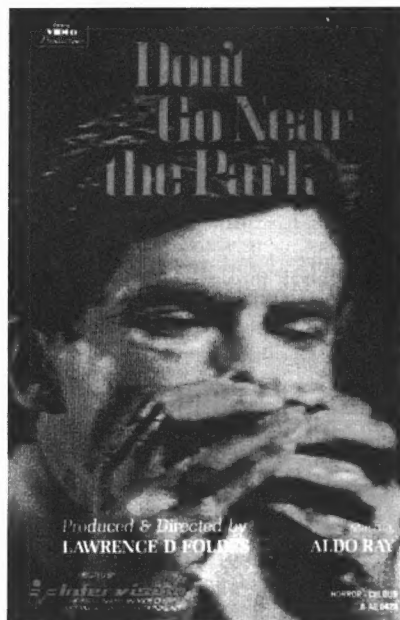
The story starts 12,000 years ago with a curse of eternal damnation being put on some kids? We move forward to 16 years ago and the kids are still alive, hell-o-va life ain't it! Anyway these guys survive by killing innocent victims, ripping open their stomachs and eating them, usually without getting a drop of blood on their nice clean shirts, clever huh!

Enter Ms Quigley, you'll hardly recognise her, she looks about 16 here and not a blotch in sight. She does get naked though and that's a dead give away...and talking of dead, quite a few people seem to be, these 'kids' keep 'em selves busy. Apparently looking for a innocent to sacrifice so they can stay alive.

The acting is awful, but that's expected, the dialogue corny as fuck, the music dated and dreadful. Basically there's nothing good about this waste of video tape. There is some gore though, but not enough to save this trash, this is unsavable believe me! The gore comes in the form of multiple ripping out of stomachs and wimpy chow-down scenes, with very little blood. The ageing make-up is the worst I've ever seen, with there idea of old being someone with corn-flakes stuck to their face. Basically unredeemable DOGS DOO!! FLUSH IT!

**THE FILM:**

**THE GORE: \*\***



# A-Z OF NASTIES

**Title:** DON'T LOOK IN THE BASEMENT.

**Director:** S.F. BROWNRIGG.

**Starring:** WILLIAM BILL MCGHEE, JESSIE LEE FULTON & ROBERT DRACUP.

Real funny little film this, very cheap, quite nasty and not very good that's about the size of it.

It's set in a real seedy nut-house somewhere in the arsehole of America. The inhabitants include a dippy woman obsessed by "her baby" (a doll), a psychopathic hair-bear lookalike, an axe wielding judge, infantile big black guy etc... As you can see a real motley crew! Not a brain cell between them!

So, enter a new nurse. Before that though a doctor is hacked to death by the judge and another nurse strangled by an inmate. Not a bad start huh? It's not as good as it sounds believe me.

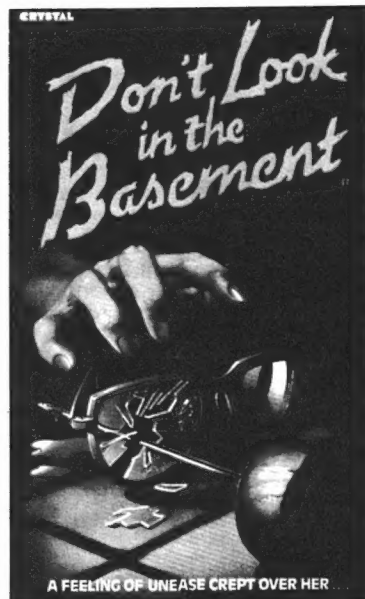
The best actor in the whole thing is a really haggard old bag with a great line in poetry; "Up the airy mountain, down the rushing glen, never can go hunting for fear of little men!" that's one of hers, funniest part of the whole film.

Anyway, life goes on in the nut-house, for most of 'em, some are being bumped off by an unknown assailant. With a house full of these nuts it could be anyone, your guess is as good as mine! I do know none of the killings are at all bloody, infact there's hardly a drop in the whole film. God knows why the hell it's included in the 81?

The acting is pretty good surprisingly, considering the obviously low budget. As for the fx, well there isn't any so who knows?

**THE FILM: \*\***

**THE GORE: \***



**Title:** DRILLER KILLER.

**Director:** ABEL FERRARA.

**Starring:** CAROLYN MARZ, JIMMY LAINE, & BAYBI DAY.

Now this is really preaching to the converted. DRILLER KILLER is probably the most well known of all the so-called 'nasties'! Also possibly the most over-rated in both quality and nastiness. I guess in a desert even stagnant water tastes great though!

Right onto the plot; how many words have I got? 12, that should be enough! I'm not saying it's a basic story, but a 4 year old wouldn't find much to tax their mind here, that's for sure! Basically nut gets a drill and pretty pissed off goes about drilling holes in places that aren't supposed to have holes. Okay so it's not that simple, but not far from it! Okay I'll elaborate some for y'all; Our killer starts the film just hanging around punk rock gigs and being the most tolerate DIY man I've ever seen! Ohh yeah he's a artist too pretty good one as it happens. Trouble is he's not making any money out of his art, the phone company are about to cut them off, so he throws

the phone out the window, I guess at this point he's an apprentice psychopath, but you can see the potential!

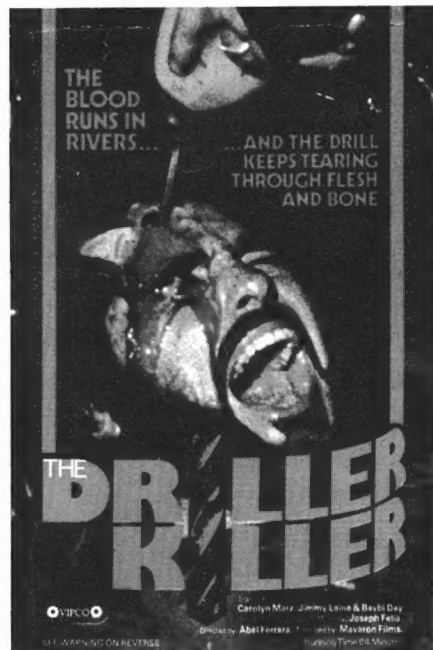
The acting's not great but I've seen a lot worse. The whole thing is very cheaply made and that adds to the low life look of the whole thing. There's lots of footage of real tramps on the street, throwing up over themselves etc... gross stuff dude!

The real action starts when our nut sees an advert on the tv for a port-a-pak belt that you can plug anything electric into and use. Now we're cooking! Do I really need to tell you the rest? Well he buys a port-a-pak plugs in his black'n'decker and hits the street-trash, killing all the tramps he can find.

The gore is mostly hard to see as a lot of his killing is done at night and them tramps don't half wriggle about. There is a few high points though, like the head drill shown on the cover. Basically very seedy and moody. Classic trash!

**THE FILM: \*\*\***

**THE GORE: \*\*\***





# AN ON OBSCURITIES

## ONE ON TOP OF THE OTHER - LUCIO FULCI

**Starring:** MARISA MELL, JEAN SOREL,  
ELSA MARTINELLI & JOHN IRELAND.

Yep, we're back with that old spaghetti eating maestro once again. Taking a look at some of Mr Fulci's lesser known U.K. releases. This time though it's 'ONE ON TOP OF THE OTHER' a funny little number, far removed from the throat chomping, splinter poking Lucio we're all used to. Rumour has it the old guy started his directing career with soft-core porn, and here's your proof positive. There's no sign of the pus covered walking dead anywhere in this flick, that's for sure.

We set the scene in an upper-class clinic somewhere in sunny San Francisco (why does he always set his films in America? Good excuse for a holiday, I guess?) The doctor at said clinic is setting up a rendezvous with an important client and at the same time jumping the bones of everything that moves, by the way, his wife is on her way out; what with the asthma and God knows what else. So he's starting his life as a widow early. Nice guy huh?



Anyway eventually his wife kicks the bucket, and at last he's free! But did he kill her? There's a big insurance policy to be paid out on her, and guess who's the beneficiary? Yep you guessed it!

There's really no reason to feature this in the pages of IN THE FLESH other than the FULCI connection. I suppose it's quite sleazy, with lots of nude scenes, but even they're tame by today's standards. You've got to remember this was made way back in 1970 and things were alot different then; porn was a tit and bum flashed here and there and covered up quickly with a leopard skin bikini the size of a house. This is soft porn, with the emphasis on soft. All the 70's lingo is there too, with phrases like "I can dig it" and "that's a cooky scene" being thrown about a bit too freely for my liking.

Any old how back to the story: Our good Doctor is still busy humping everything he can, this time though it's a stripper that's been posing as his now dead wife. All to get an insurance policy sorted out on the doctors sick wife. But is he involved? Well he's the guy who's on

the policy as the beneficiary, so it all points in his direction.

This is the sort of thing they show on ITV at 2.00 in the morning, cheap third rate thriller, nothing new. There's some porn thrown in for good measure, but that's no stronger than your average 'Carry On' film, well not much anyway! The acting is okay but you can see 1970's written all the way through it.

Basically this is for FULCI completists only, but don't go out of your way. By the way it was released in the U.K. by 'INTER OCEAN'...WHY!?

### NEXT ISSUE.

I don't care if you are sick of the old Italian guy, we're sticking with him for a while and taking a look at 'THE NAPLES CONNECTION' our heroes attempt at a gangster movie, don't miss it, it's GREAT!!!

**ALSO NEXT ISSUE:** A full LUCIO FULCI filmography, IN ENGLISH!!! Yep you've seen it before, but now you can actually understand it too!! Don't miss it IN THE FLESH #7 OUT JUNE 91.



# CHICAGO JOHN AND THE SERIAL KILLER!

## JOHN MCNAUGHTON SPILLS HIS GUTS.....PART TWO.

Remember in the last issue we started a chat with a guy named John. He's no ordinary John though, he's the director of one of the most startlingly brutal films of the last decade: 'HENRY: PORTRAIT OF A SERIAL KILLER'. I caught up with the man himself at the (not so) recent Splatterfest 90, and this here is the second half of that there conversation. I tell you I stop him to ask a question and that's it he gets on a role. Anyway here goes:

Q: WHAT WAS THE BUDGET ON HENRY?  
A: Well the original budget was 100,000 and we brought it in for about 111,000.

Q: AND IT WAS FILMED ON 16MM?

A: Yeah, amazing the effect it got on 16mm. The print we saw tonight though was 35mm, we blew it up. Again our director-photographer Charlie Nuperman did a fantastic job. He owns his own airplex, he's a commercial shooter in Chicago. Charlie works all the time and makes alot of money but he wanted to do a feature, so he has his own airplex 16mm gear, which is immaculately kept, so the quality was really nice.

Q: EVERY MAGAZINE YOU READ THESE DAYS HAS GOT HENRY IN IT, DID YOU FIND THAT A PRESSURE WHEN MAKING THE BORROWER?

A: Not then, it was 2 years ago that I started the Borrower. Nobody knew about Henry, but it get me my next job. The Borrower is less serious and powerful than Henry. It's more of a horror comedy...more traditional. Tommy Toll who is the producer and Otis in Henry has a key role in the Borrower and is wonderful as he always is. Tommy is a clown, he's a comic in his training, if you watch Henry a few times and watch Tommy closely it is a very comic

performance, he is wonderful.

Q: HAS HE BEEN IN SOMETHING BEFORE HENRY? I'M SURE I'VE SEEN HIM IN SOMETHING?

A: Not so much, he's been on stage for almost 20 years in Chicago.

Q: MAYBE HE'S JUST GOT THAT SORT OF FACE?

A: He's been in a couple of things, he's in the Borrower where he's very good.

Q: WHAT WAS IT LIKE WORKING ON THE BORROWER, AFTER THE LOW BUDGET OF HENRY?

A: It was a Hollywood picture, where the experience of making it was pretty gross to me. One of the keys to making a great movie is to try and find the right people and have a good spirit amongst them. It was very difficult to make that happen in Hollywood, it is very, very difficult at the best of times. I was just watching a ROMERO documentary (Documentary of the Dead) and he seems to work really well with his people, he treats them like human beings and his pictures are his own.

Q: IS THAT THE WAY YOU LIKE TO DO IT?

A: Yes, absolutely, one doesn't always have choice. It comes to a point when one runs out of money and you have to find work. Right now I'm being talked to about directing Psycho 4, and I really don't want to. First of all is it going to be better than Psycho 1? I doubt it, all Psycho's secrets have been told. It is the old Hollywood thing where they drain every drop of blood out of any type of film. They are not happy unless there is crisis and screaming and misery and hate, I don't care to work that way. I mean the people who came together to make Henry was just like "okay we need the best director in the world to work for next to



nothing" and there's a knock on the door and in walks Rick Paul. Everything fell into place. We need an actor who nobody knows, but we don't have a lot of money, and then Michael shows up and lommy looks like the original Otis and Tracy she was a natural. In America Southern people tend to be a generic hillbilly, most northern actors when they play people from the south they do this accent, which I detest, Michael's from Alabama and Tracy's from Texas, Tom's just a damn good actor.

Q: I'VE HEARD HENRY COMPARED TO LAST HOUSE ON THE LEFT, I SPIT ON YOUR GRAVE ETC... DOES THAT DISTURB YOU?

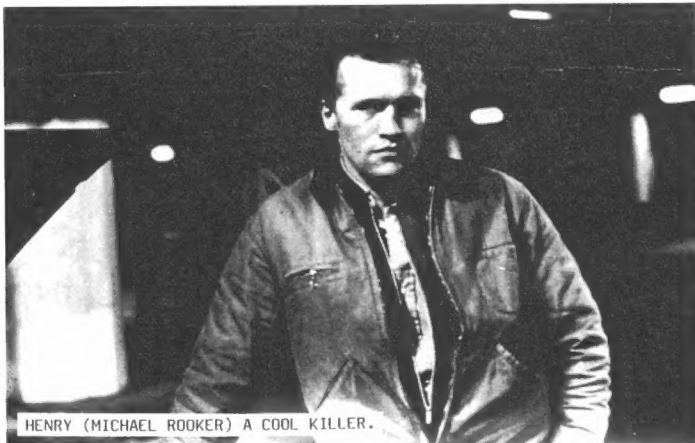
A: I don't necessarily agree. I tend to think of Henry as a character study of someone unusual. We could've chose not to show any of the violence but to me a story about it would be cheating the audience, because movies are about showing not telling. The original plan was when he cuts Otis' head off was not to show that. We had only \$700 left and the going price for a good head was \$7000. For the Borrower they made a head for us, I have never seen anything compared to, it was perfect.

Q: I THINK WITH HENRY THOUGH THAT'S OF THE MENACE OF IT BECAUSE YOU DON'T SHOW ALOT OF THE GORE, YOU DON'T SEE HIM KILLING ALL THE PEOPLE AT THE BEGINNING, YOU JUST SHOW THE RESULT!

A: My opinion is in Psycho, the shower scene, you never see anything. To me it's like, you start the effect on screen, then show what's left after it's done, leave the rest to the imagination of the audience. I mean when Otis gets poked in the eye, you see 2 seconds of it, 2 more and it looks like a rubber head. Just show it enough to put it in your mind and Bang it's gone, then you complete it in your imagination.

Q: SO WHY DID IT TAKE SO LONG FOR HENRY TO COME OUT?

A: It's just a lot of circumstances conspired against us. The people who originally financed it expected a trashy horror film, when they saw it they thought "what is this?" This isn't what we wanted; they were indifferent and so it got put on the shelf. Finally I got a deal with Vestron, but when Vestron found out the characters were real they asked us to sign all sorts of legal documents and it happened that the lawyer they hired wasn't really an



HENRY (MICHAEL ROOKER) A COOL KILLER.

entertainment lawyer. It took him 9 months to put together the paperwork. By this time Vestron didn't care anymore, so they backed out. Then Atlantic entertainment had hired me to start work on the Borrower, they hired me on the strength of Henry. As soon as Vestron backed out Atlantic picked it up, but it was submitted to the MPAA and was given an 'X' certificate so they just walked out on the deal.

Q: WHAT'S THE PROBLEM WITH THE 'X' RATING IN THE STATES?

A: Well, 'X' rating = PORN, and many newspapers won't advertise 'X' rated films. A lot of the distributors are worried about their reputation. Plus the cinema chains won't show it, because they can't advertise it.

Q: SO HAS THE BORROWER HAD ANY PROBLEMS ALONG THOSE LINES?

A: We got an 'R' rating and had to recut it 5 times, but I don't feel the picture is damaged to the point where it was destroyed by any means. But of course when Atlantic went bankrupt and the picture went into court with their assets...that's where that is. I just heard today that it's cleared enough to go for another company. I'm not buying any Champagne yet!

Q: WHAT DOES THE FUTURE HOLD NOW THEN, FOR YOU?

A: I just finished a script with the guy I write with; Richard called 'Step Right Up', it's not a horror film, it's based on the life of a young man who's life falls apart and winds up joining a travelling carnival. It's basically based on my

own experiences. Again it's like Henry, we started out with the truth and used it where it worked. We just finished it and I'm very pleased with it. It's not a main stream piece and it's not particularly low budget movie, it's like a 5 million dollar picture, which is sort of low budget, Spielberg spends that on lunch.

Q: IS THERE ANY PLANS IN THE PIPELINE FOR ANY MORE HORROR FILMS?

A: Yeah, I'd like to do some more horror films, but I'm very nervous about going down the same road and not being able to come back. I love

the genre, but it's very dangerous, I don't want to get type-cast again. When I made Henry I did a psychological character study and I was hoping to leave those type of scripts. I would love to do a comedy, the Borrower is pretty comedic but not like a gag humour you know black humour, a situation humour.

Q: ARE YOU A GREAT FAN OF HORROR FILMS YOURSELF?

A: I'm not a rabid fan, I like horror films. I like all sorts of films, whether it be a comedy, love story... the good I like, you know, I'd love to do a western.

Q: WHAT KIND OF WESTERN?

A: A small western. The best westerns were about the lone stranger who rode into town to do good. I loved the spaghetti westerns, I loved Sergio Leone...everything he ever did, it broke my heart when he died.

Q: YOU COULD NEVER CALL HIS WESTERNS SMALL!

A: Well there were sort of small, the first few.

Q: SMALL IN DIALOGUE!

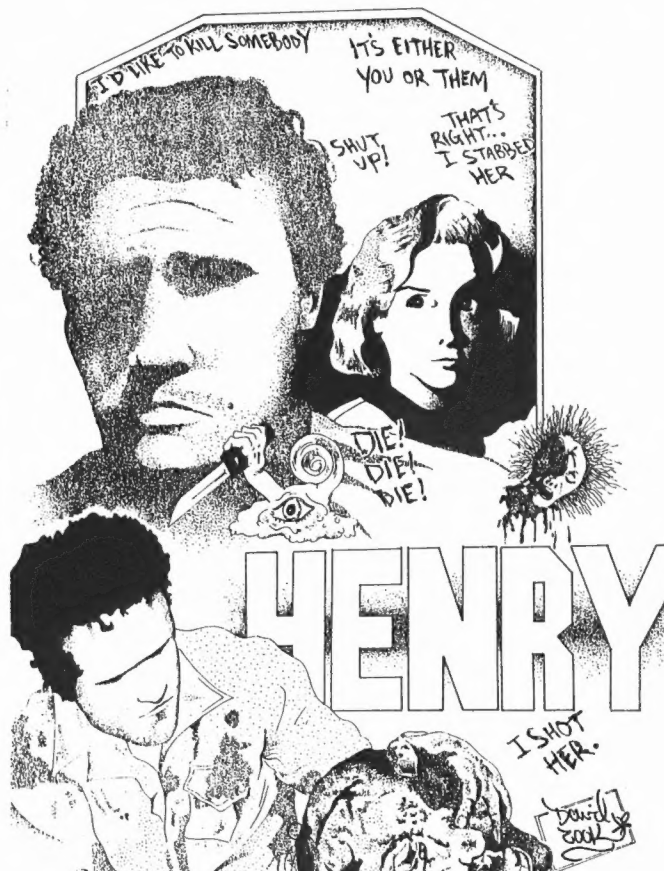
A: Yeah, very small, 'Once Upon a time in the West' I think there was about 2 words in the first 20 minutes. He was a wonderful director, I really miss him, I loved 'Once Upon a Time in America', it was my favourite picture of that year.

And that's as far as we got in his career. Thanks a million for taking the time to chat John. As you can see he's a really nice guy!

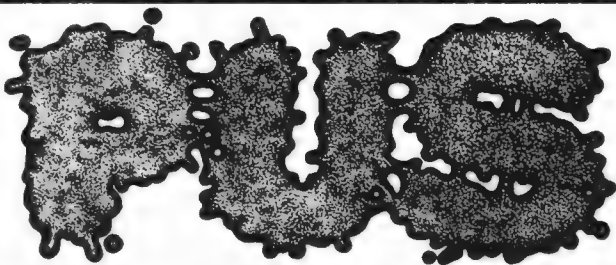
THANKS JOHN AND M.P.I.



ARTWORK BY DAVID COOK.



# PAPER &



As mentioned in the last issue, this here is where you can get a FREE plug for your little (or Massive) homemade horror/music fanzine. The service is totally gratis, so make the most of it. All I ask in return is that you do the same for IN THE FLESH in your equivalent section...if you have one? If not why not? Start one right now and put IN THE FLESH at the top! Thanx. DEADLINE FOR NUMBER 7 IS MAY 31st 91. So send 'em along!

## BLACK

### ISSUE #7

LISA & THE DEVIL, DOUBLE AGENT 73, NIGHTMARE CONCERT, LOTS OF BLAXPLOITATION, MICKIE B. & JOAKIM GOES HOG WILD IN DENMARK.

\$1.00 PLUS P&P? TO:

BLACK, ASPV. 28, 14141 HUDDINGE, SWEDEN (It's in English, don't worry)

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4 ISSUE SUB'S ZOOM FROM:

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CRY BABY, MELISSA MOORE INTERVIEW, ZINES, BETTY PAGE, RED HOT CHILI PEPPERS INTERVIEW, TRACI LORDS FILMOGRAPHY, JOHNNY LEGEND, ETC.....

\$3.50 PLUS P&P? FROM:

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10p PLUS AN A5 SAE FROM:

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## SKINNED ALIVE

### ISSUE #2

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\$2.00 PLUS A BIT OF P&P FROM:

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## THIRD EYE

### ISSUE #3

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80p PLUS AN A4 SAE FROM:

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## BEAUTY SPOT... (STORY & ART: Simon Surreal 1991)

TRACY WAS TIRED BUT SHE FORCED HERSELF TO MAKE UP, SHE HAD TO GET READY FOR A VERY SPECIAL DATE...



SHIT.. I HAVE TO GET UP BUT IT'LL BE WORTH IT!

SHE HAD BANNED OFF HER MAKE UP, RANTANCE WITH HER LONG TEAR BOYFRIEND ERIC SO SHE COULD GO OUT WITH PETE...



I CAN'T WAIT FOR TODAY!

SHE'D BEEN AFTER PETE FOR A LONG TIME AND TODAY WAS HER FIRST BIG CHANCE TO REALISE HER DREAMS...



SHIT.. WHAT'S THAT ON MY FACE?!

SHE DIDN'T REALLY CARE ABOUT ERIC, EVEN THOUGH HE SAID HE REALLY LOVED HER... SURE HE HAD MONEY AND A NICE CAR BUT HE WAS WEIRD & A BIT TOO POSSESSIVE...



IT'S A FREAKING SPOT AND IT LOOKS LIKE ERIC!

ERIC ALWAYS SAID IF HE COULDN'T HAVE HER NO ONE ELSE COULD...



YOU'RE TALKING FOREVER ERIC!

BUT TRACY HAD OTHER IDEAS...





WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN!

It's...

# Competition time

## HALLOWEEN 5 & HALLOWEEN 4

March sees the release of the latest episode in the HALLOWEEN series of films; HALLOWEEN 5. Pretty much the most entertaining of the more well known sequel runs, Michael Myers is back and after revenge!

Thanks to the generosity of CAPITAL HOME VIDEO and WINSOR BECK, I have 5 copies to give away. All you have to do to win one is answer the 'easy' question below:

**Q: WHAT 1972 CHILLER DID HALLOWEEN ACTOR; DONALD PLEASANCE STAR AS A COP CHASING CANNIBALS IN THE UNDERGROUND?**

Answers to the usual address. Closing date: 31st MAY 91.

## MANIAC COP 2

Thanks this time to MAGRAW PUBLICITY and MEDUSA I've got 3 copies of the sequel to beat all sequels (well almost!); MANIAC COP 2 to give away. This classic can be yours if you are one of the first 3 people to answer the following question:

**Q: MANIAC COP 2 IS A LARRY COHEN FILM. BY WHAT OTHER TITLE IS THE LARRY COHEN FILM "DEMON" KNOWN?**

Usual rules apply! Closing date: 31st MAY 91.

## NEKRO' 2

Thanks to the generosity of an old friend of IN THE FLESH; JORG BUTTGEREIT, I've got 5 wonderful, full-size, full-colour NEKROMANTIK II posters to give away. All you've got to do to win one is answer the following question:

**Q: ANOTHER JORG BUTTGEREIT FILM IS "DER TODESKING", WHAT DOES DER TODESKING MEAN IN ENGLISH?**

Answers to be sent to the usual address, to reach here by 31st MAY 91 at the latest.

Don't forget to try and use a postcard and you're in with a chance, as long as you hurry!  
(poster design shown opposite--- but yours will be in FULL COLOUR!)

## THERE'S MORE!

There's lots of **ZOMBIE 90** give-aways at the end of the Steve Aquilina interview on page 16 + 17. There just wasn't enough space on this here page for all the goodies I've got for ya in this issue! **TURN THERE NOW & WIN, WIN, WIN WITH IN THE FLESH!**

March is a busy month for Michael Myers, it also sees him appear on the sell-thru shelves in HALLOWEEN 4 (out March 18th - £9.99). Once again thanks to the mega-generosity of WINSOR BECK and this time LEGEND, I have 5 copies of HALLOWEEN 4 to give to you lucky people! Just figure out the poser below and send it on in:

**Q: WHAT ACTOR PLAYED THE ROLE OF MICHAEL MYERS IN THE ORIGINAL JOHN CARPENTER FILM; HALLOWEEN?**

As before, entries to the usual place, to reach here by 31st MAY 91.



HALLOWEEN, DONALD KICKS A...!

# WIN!



JASON CAN KICK JUST AS HIGH!

### SHOCKER NOVEL COMPETITION.

There wasn't much interest in this one; only 5 winners. So if you still want to win a copy of the 'SHOCKER' paper-back then see the GROSS-WORD in this issue.

**THE ANSWER:** ALAN DEAN FOSTER.

**THE WINNERS:** G. HUNT, BRISTOL. ANDY ALLARD, HULL. MICK SLATTER, SUSSEX. P. LEWIS, LONDON. R. PHILPOT, GWENT.

### WITCH STORY COMPETITION.

**THE WINNERS:** H. JARDON, SWANSEA. GLYN WILLIAMS, DERBY & PAUL O'BRIEN, MIDLOTHIAN.

### TOTAL RECALL COMPETITION.

**THE ANSWER:** "WE CAN REMEMBER IT FOR YOU WHOLESALE" by PHILLIP K. DICK.

**THE WINNER!**  
R. FARLEY, GWENT

# NEKROMANTIK 2

NICE artwork huh? SEE WHETHER THE FILM LIVES UP TO IT IN PAGE 381



DIE RÜCKKEHR DER LIEBENDEN TOTEN

MANFRED O.  
JELINSKI

**NEKROMANTIK 2**

JÖRG  
BUTTGEREIT

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# LSD AND THE HIPPY HORROR FILM! A BRIEF LOOK AT PSYCHEDELIC HORROR CINEMA.

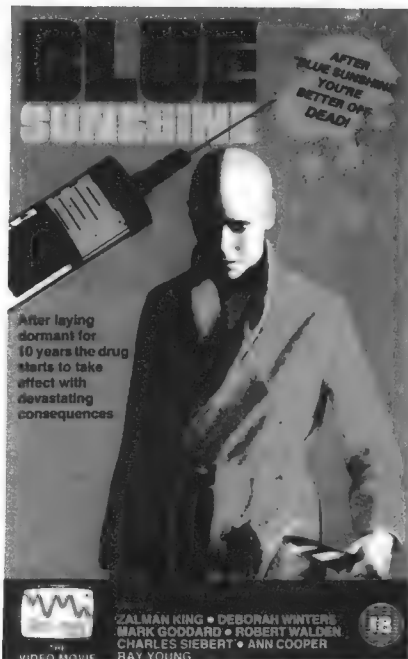
The flower power/hippy phenomenon that began in 1967 made LSD a household word and drug use an international issue. Everyone was turning on, tuning in and dropping out in an attempt to find peace within themselves and love for their brothers and sisters.

Drugs had already been the focus of a number of exploitation films purporting to "tell the truth" about said substances. Films like "Reefer Madness", "Cocaine Fiends" and "Marihuanna - weed with roots in Hell" were shocking and scaring shit out of audiences as early as the mid thirties. One of the first horror films to mention drugs was William Castle's 1959 classic, *The Tingler*, Vincent Price plays a scientist who discovers that a small parasitic creature latches on to the base of the spine when a person becomes scared. The only way to get rid of "The Tingler" is to scream. The fun really begins when Price manages to isolate a "tingler", only to have it escape in a packed movie theatre. As if all this wasn't enough, Price subjects himself to the first cinematic bad trip. In an attempt to scare himself rigid during an experiment, he injects himself with LSD. LSD by the way was a perfectly legal drug that could be bought openly up until 1966/67. *The Tingler* is one of William Castle's best films, and Vincent Price's performance is a career high point. Write to channel 4 and demand that they show it again, NOW!

The hippy movement brought with it a surge in the interest of mind altering substances, and provided exploitation film-makers with a new subject to exploit. The acid film was a genre unto itself - films such as "The Trip" (1967) and "Psych-out" (1968) gave an authentic look at the LSD counterculture, whereas films like "Alice in Acidland" (1969) and "Depraved!" (1967) preyed on the free love aspect of the hippy lifestyle - LSD turning normally inhibited people into sex maniacs who'd do anything with anyone. However, it was the

films that showed the supposed "truth" about LSD, and the terrifying experiences that it could bring upon its users, that began to show distinct horror overtones. Admittedly these films just used shock tactics to scare impressionable audiences, and anyone who actually knows anything about LSD can see that they were inaccurate but entertaining hokum; it was very rarely that LSD users cooked their own babies, or jumped out of 15th storey windows thinking that they could fly (speaking of which, did you see that episode of *Brookside* a couple of months back, where a kid on acid dived out of his classroom window? It just shows that today's media doesn't have a clue about the current popularity of LSD, and thus it resorts to the cheap moralising and scare tactics used by LSD films in the past. Realistic? Feh. Makes great television, though.....)

A case in point is William Rotsler's unbelievable "Mantis in Lace" (1968). Released at exactly the right time to cash in on the public's fear and lack of knowledge of LSD, audiences left the theatres believing that Acid turns you into a homicidal nymphomaniac. Lila (Susan Stewart) is a rather unenthusiastic dancer in a go-go club. After her act one evening a smarmy looking guy called Tiger (Vic Lance - also responsible for the nerve grating theme song) chats Lila up, and they go back to her place, only it's not her place, it's a deserted warehouse. Once there, Tiger introduces Lila to LSD and after some great dialogue - "Too much! You're way out!" - they get down to business. After a while, though, Lila's hallucinations begin to get pretty disturbing - she sees Tigers face with weird multicolour lights projected on it and hears strange backwards voices. The final straw comes when Tigers head seems to turn into a bunch of bananas. Lila, understandably, freaks out, and stabs Tiger repeatedly with a nearby screwdriver, then cuts him up with a meat cleaver and sticks his remains into a cardboard box. We see all this from Lila's point of view - all weird stroboscopic lights and strange sound effects.



The police find the cardboard box dumped a few days later, and Lila, who seems to remember nothing, is now addicted to LSD and picks up new victims from the go-go bar where she works. Her next victim, Frank, is a psychologist who tries to psychoanalyse Lila before she trips out, she sees him as a mad surgeon with a large syringe, and cuts him up with a big knife. While all this is happening, the two token cops wander around and try to figure it all out. After Lila has killed several times, the two cops receive a tip off that leads them to the warehouse where this whole sordid business is going on. Lila turns up with a paranoid liquor store owner while the cops hide behind crates and assume that the man is the mad killer. When said man pulls out a gun that he uses for personal protection, Lila freaks out, the cops gun down the guy and Lila picks up a meat cleaver and starts screaming. After being disarmed, Lila is bundled into the cops car and driven off - no doubt to spend the rest of her life in a mental institution.

Although it may sound like a film packed with incident (then again, maybe not), *Mantis in Lace* is a very short (about 60 minutes) repetitive film padded out with lots of go-go dancing. Despite the outlandish premise, the misleading detail, the bad acting and clumsy moralising, *Mantis in Lace* radiates that 60's American exploitation cheesiness that I personally find hard to resist. Still, with movies like this, it isn't difficult to see why so many people were misinformed about drugs, and why LSD in particular got its bad reputation.

Despite its obvious potential, very few films used LSD as more than a catalyst. One film that did, and takes LSD as the main focus of its storyline is Jeff Lieberman's "Blue

**SHE LOVED THEM**  
and loved them... and loved them  
**TO DEATH!**

PETER PERRY presents

**MANTIS**  
**IN LACE**

EASTMANCOLOR

Like a  
Female Mantis...  
to LOVE her  
was to DIE!

A BOXOFFICE  
INTERNATIONAL  
PICTURE





Sunshine" (1977). A cosy reunion of old college buddies in a secluded log cabin is interrupted when one guy suddenly flips out, loses all of his hair and bolts out of the door. The guests are understandably worried, and the men rush out to find him, leaving the girls behind. This is a terrible mistake, of course, because as soon as the men are gone, cueball head (Oi, watch it...ED!) comes back and starts attacking the women. He even throws one of them onto an open fire. Zipkin (Zalman King - a striking Joe Bob Briggs lookalike with the acting ability of an orange) hears screams and rushes back to the cabin. After a scuffle with the bald psycho, Zipkin chases him through the and into the path of an oncoming truck. Mistaken for a murderer, Zipkin does a runner, and I bet you can guess what happens next. Yep, Zipkin decides to do the amateur private eye bit and figure out what's going on.

As events progress, more people freak out, lose their hair and murder indiscriminately. After a series of near death experiences with bald zombie-like psychos, Zipkin realises that a type of acid known as "Blue Sunshine" is responsible. It seems that local politician Ed Flemming (Mark Goddard) was everybody's favourite pusher at Stamford College back in the psychedelic haze of 1967. The "Blue Sunshine" that he sold has a 10 year delayed effect, causing hair loss, psychosis and an increase in strength in the now respectable "flower children". Persistent headaches lead to hair loss and psychotic behaviour, with Zipkin always arriving just in time for it to look like he is responsible for the carnage.

Thing come to a head (sorry) at what seems to be a combined political rally/disco where Ed Flemming is addressing the public. Amongst the polyester leisure gear, jump suits and 22 inch flares of the dancefloor, Flemming's bodyguard flips out and de-wigs. After charging around like a rabid bull for a while, he is cornered by Zipkin and sedated with anaesthetic from Zipkin's doctor buddy. The camera slowly pans back from the motionless acid zombie, and this chilling postscript appears on the screen: "The USA Federal Drug Administration reports that 255 doses of Blue Sunshine manufactured in September 1967 are still unaccounted for." Makes you shiver, doesn't it?

Blue Sunshine is a film of missed opportunities. The idea is great, but the script never explores it fully enough, instead focusing on the uncharismatic Zipkin and his rather pedestrian discovery of the truth. The acting is unexceptional, and any tension that might be generated is let down by the indifference that the viewer feels toward the whole thing - it's difficult to identify with such badly developed characters. Zipkin, especially, just looks stern and grunts alot as he stumbles from one situation to the next. Why should we care what's happening when he doesn't seem to? This, along with the badly stilted and sparse violence, as well as the brightly lit 70's locations, add up to make Blue Sunshine look and feel like an average made for TV movie. Pity.

1969 brought with it the infamous Woodstock festival, which itself signified the beginning of the end of the hippy dream. A further nail in the coffin was provided by the even more infamous Sharon Tate murders that were committed by the Manson family. Manson and his acolytes provided even more bad press for the long haired youth of the day, but they also provided exploitation film makers with another goat to milk. Manson films are almost a sub genre to themselves. Out and out exploitation fare like "Simon, King of the Witches" (1971) and "The Deathmaster" (1972) rubbed shoulders with serious docudramas like "Manson" (1971) and the made for TV "Helter Skelter" (1976). Strangely enough, the producer/director of "Manson" was murdered around the time of its original release. Coincidence? I think not.

Hippy horror reached its nadir in 1971 with David Durston's memorably titled and distinctly Mansonoid "I Drink Your Blood". Never has a film been so hysterical and repulsive at the same time. The enigmatically named Bhaskar plays Horace Bones, the sinister Manson like leader of a band of satanist hippies. The film opens with the commune engaged in an eerie midnight ritual and some of the best dialogue in horror history. "Let it be known that Satan was an acidhead" intones Horace, after dropping a tab in a chalice filled with God knows what? "Drink from this cup. Pledge yourselves, and together we'll all freak out!" The commune are not alone however. A local girl who is observing them is promptly caught and raped.

After the hippies van breaks down, they take refuge in an all but deserted town which is the site of a new dam being constructed. The only inhabitants of the town are the afore mentioned girl, her little kid brother, their grandpa and some woman

who runs a bakery. After the girl tells her grandpa what happened to her, he picks up his shotgun and storms over to the deserted hotel where the hippies have set up shop. Once there, however, he is over powered and force fed LSD. His grandson, understandably miffed, goes out and kills a handy rabid dog, whose blood he transfers to a number of meat pies destined for the hippies digestive tracts. Is this film good or what?

The scene in which the poor unfortunates eat the infected food is one of the most disgusting in cinematic history. The close ups of the glutinous hippies shoving distinctly dodgy looking pies into their mouths and the loud slurping and chewing noises are guaranteed to make your gorge rise. Before long, the hippies turn into frothy mouthed lunatics, Hell bent on killing anyone who crossed their path, even each other. One promiscuous (and rabid) hippie girl gets it on with the construction workers up at the dam, and before you can say "distasteful", there's a whole army of rabid hardhats out for blood. Of course, the little kid, his sister, the lady from the bakery and her doctor boyfriend all escape unscathed amidst constant chase scenes, distinctly amateur but plentiful gore effects and even more outlandish dialogue. Originally released by the Jerry Gross organisation on an infamous double bill with "I Eat Your Skin", "I Drink Your Blood" is one of those films that leave a bad taste in your mouth. Very cheaply made, the ineptness of the whole production only adds to its perverse charm. The acting is, on the whole, terrible, although Bhaskar hams it up admirably. Special mention must also go to the little kid, who is one of the most obnoxious brats in screen history. His performance is undoubtedly the worst - a quizzical expression remains on his face throughout the whole film. Perhaps he was too busy wondering what these crazy grown ups were doing to remember how to act. As I already mentioned, the gore and make up is laughably bad. Rabies is signified by shaving foam smeared around the mouth. Paper mache heads and rubber limbs abound. All this is topped off with music that sounds like a cross between the 1960's Batman series and Night Of The Living Dead. As far as I'm concerned, this is THE hippy horror film. Eat a meat pie infected with rabies to see it. Drugs, being a mainstay of the hippy life style, were also a mainstay of the hippy horror film. LSD was only one of the two main mind altering substances employed and endorsed by 'freaks', although I'm sure they tried everything from speed to smack. The other, as I'm sure you all know, was the dreaded Marijuanna. And, just as with LSD, those crazy fellows in exploitation land latched on to this as well. Several Marijuanna horror films spring to mind: "Forest of Fear" (a strictly amateur NOTLD inspired gorefest that I won't go into here because a) it'll be covered in the 'Nasties' section pretty soon, and b) it's crap!), "Blood Freak" (1974) (which again, I won't go into, even though it sounds great, because I haven't seen it) and "Head" (aka



**CONT'D PAGE 29**

# HOME MADE HORROR SPECIAL!

## STEVE "VIOLENT SHIT" AQUILINA CHEWS THE FAT.

At the recent BLACK SUNDAY in London I was lucky enough to bump into the chap partly responsible for the films 'VIOLENT SHIT' and 'ZOMBIE 90: EXTREME PESTILENCE' two titles that live up to their gory promises in a big way! His name is STEVE AQUILINA and he was the cameraman, editor, producer and general spokesperson for the crew responsible for these charming family films and a damn nice guy too. I grabbed a few well chosen words from Steve and this here is the result. (Reviews of both films follow this interview.)

Q: SO GIVE US A QUICK RUN DOWN ON VIOLENT SHIT, WHAT IT MEANS TO YOU?

A: Well it was filmed in German and still is in German. We didn't intend to sell it world wide that's why we only did it in German. But I mean there's so little dialogue that it's not that important to tell the story. The story is about a maniac going around the forest killing people, so it's not so important to understand the dialogue.

Q: SO WHY DID YOU DECIDE TO MAKE IT?

A: It was just for fun to make a movie, it was the first time I had a camera in my hands, and most of the other people it was the first time for them too. We just wanted to do it as gory as possible.

Q: WHAT SORT OF FILMS DO YOU LIKE YOURSELF THEN, WHAT INSPIRED IT?

A: Well I was only the producer, cameraman and editor. So it wasn't really my idea to do the movie. It was the Director; ANDREAS SCHNAAS, it his idea and his plot. We didn't have a script, we just sort of met at the weekend and said "okay, this weekend the maniac will kill so 'n' so in this and this way!" Andreas did all the special effects, which are really professional for an amateur movie. The film was shot in a total of 4 weekends, so 10 days, on video and edited on video. We had really low standards.

Q: I KNOW THERE'S ALOT OF CENSORSHIP IN GERMANY. HOW HAVE YOU RELEASED IT OVER THERE?

A: We haven't released it officially. We can't release ZOMBIE 90 officially either, because we'd have to get a certificate. It's not so bad as in

England that you have to have a BBFC certificate to sell a film, we could sell the film without a certificate, but as soon as it gets released publicly there's a danger of it being banned and as soon as some censor saw the film he'd probably ban it.

Q: SO THAT'S THE WAY IT WORKS OVER THERE THEN?

A: Yeah that's the way it works. They would normally give it a rating but it wouldn't get an '18' rating the way it is, you'd have to cut this, this and this scene out.

Q: SO HAS IT BEEN RELEASED ANYWHERE OFFICIALLY?

A: Officially, no. Just through ourselves, self producing it, self distributing it.

Q: IS IT THE SAME WITH ZOMBIE 90?

A: Yeah! ZOMBIE 90 had a cinema showing in Hamburg, the world premiere on the 18th August 90. The response was very good, the cinema was totally sold out.

Q: IS IT OKAY TO SHOW FILMS IN THE CINEMA OVER THERE THEN?

A: Certain cinemas are okay. As long as you don't do too much advertising that the wrong people get to know about it, then it's okay. Films like BAD TASTE, I.C.M. part 2 are not available on video but have been shown in several cinemas.

Q: WOULD YOU CONSIDER YOUR FILMS 'HOME MADE' HORROR?

A: In a way. In the second film there were professionals involved; a guy called Greg Parker did the music. The people who synchronised the movie they were sort of professionals and we work with professional video machines, we're getting a bit more developed.

Q: WHAT SORT OF BUDGET DID THEY HAVE?

A: VIOLENT SHIT only had a budget of £300 a little more maybe? For ZOMBIE 90 for our standards it was quite expensive, maybe £4000?

Q: HOW DID YOU RAISE THAT SORT OF MONEY?

A: At first we all contributed to start making the movie, and then at the end I financed it myself out of



BIG CLEAVER MRS!

my own pocket.

Q: HAVE YOU MADE YOUR MONEY BACK, OR DON'T YOU CARE?

A: No I do care. Through selling the movie I made back a lot of money that I'd invested I even invested a lot of money in merchandising; T-shirts, posters, the cassettes themselves.... and I'm getting my money back slowly cos I mean I'm travelling all over Europe trying to sell it and that costs a lot of money. I still haven't reached a break even point but in the long run I'll make money out of it.

Q: SO WHAT'S PLANNED NEXT THEN?

A: Well 'til the end of the year I plan to distribute ZOMBIE 90. With VIOLENT SHIT I just did it part time. I said with ZOMBIE 90 I'll do it full time and try to sell it as good as possible all over the world. From next year onwards I'll work on the next film. The director; Andreas is planning on doing a sequel to ZOMBIE 90.

Q: ZOMBIE 91?

A: Well he's calling it 'EXTREME PESTILENCE PART II' and the subtitle 'OOZIE COMMANDO V'S THE LIVING DEAD' that's only a working title.

Q: HAVE YOU HAD ANY OFFERS TO RELEASE ZOMBIE 90 ANYWHERE AT ALL?

A: I'm trying to get it released through TROMA. I'm going to America in 2 weeks time. All the other people I showed it to all said it was too violent, even the Japanese. They said they're not into violence anymore. There's a company in Holland, they'll probably buy the rites for Holland, Belgium and Luxemburg, but that's not definite either.

Q: YOU CAN'T SEE IT GETTING AN OFFICIAL RELEASE IN GERMANY AT ALL?

A: I won't release it officially in Germany. I'm selling it underground, all the gore fans know about it and they buy direct from my address.

Q: CAN YOU GET IN TROUBLE FOR DOING THAT?

A: I can get in trouble, but I don't think so, I mean it is possible.

Q: VIOLENT SHIT IS QUITE A SHOCKING TITLE AND ISN'T GOING TO HELP YOU GET THAT SOLD ANYWHERE, HAVE YOU THOUGHT OF CHANGING IT?

A: You're right, in America we changed the title to VIOLENT TRASH



CHAINSAW CHOPPING FUN!

but we sold VIOLENT SHIT to a guy called Rod Simms, who has the exclusive rites to the film for America. In some parts of America it's being sold as VIOLENT 5\*\*\*. But as I said it wasn't intended to be distributed world wide, that's why the title. ZOMBIE 90 I think is a much more commercial title. The film itself is a little more commercial too.

Q: THE ONLY THING I FOUND DISTRACTS FROM ZOMBIE 90 IS THE DUBBED VOICES. WHERE DID YOU GET THOSE DONE?

A: They were friends of mine in Hamburg. Americans who live in Hamburg. We thought if you give the film serious dialogue it doesn't work because the acting isn't so professional.

Q: SO THAT WAS INTENTIONAL THEN?

A: Yes, it was intentional to make it a little funny. Because the acting was bad as well, so if you have bad acting and good voices it doesn't fit.

Q: SO QUITE A BIG BUDGET ON ZOMBIE 90 WAS THAT FILMED ON VIDEO AS WELL?

A: Yes. We are planning on shooting our next film on 16mm, but I have to see how we can do it cheaply.

Q: SO WHEN'S THE SEQUEL PLANNED TO START?

A: It'll probably start April/May 91.

Q: HAVE YOU GOT TO WAIT TO GET YOUR MONEY BACK FROM ZOMBIE 90 FIRST?

A: Yes I have to because I'm doing it full time now.

Q: IS THERE A RESURGENCE IN HORROR FILM MAKING IN GERMANY, WITH YOURSELVES AND BUTTGEREIT?

A: No, in Germany infact there's only Buttgereit and us doing horror. I don't know why? There are alot of people who shoot films on super 8 or video but they only run maybe 30 minutes, and have low production values.

Q: DO YOU KNOW JORG BUTTGEREIT THEN?

A: Yeah, I know Jorg. Can't say I'm a good friend of his, I just met him once or twice before even VIOLENT SHIT was released.

Q: WHAT DO YOU THINK OF HIS WORK?

A: I like NEKROMANTIK, I was at the world premiere in Berlin and in the cinema there was a good atmosphere, I liked it. I saw it on video later on and I didn't like it that much.

Q: HAS IT GOT MUCH RESPONSE IN GERMANY; NEKROMANTIK DUE TO ITS SUBJECT MATTER?

A: Well NEKRO has probably the same problems as we do, that they can't

sell it officially, but okay they're selling it the same way as we are and they're doing quite well also, even though they're selling it double the price we are selling ours. I saw DER TODESKING in the cinema in Hamburg and I didn't like it. It was too arty for me.

Q: IS THERE MANY HORROR FANS IN GERMANY?

A: Yes it's a little like the U.K. There are maybe 4 or 5 good fanzines and a lot of smaller ones.

Q: ARE YOU BASED IN BERLIN THEN, EVERYONE SEEMS TO BE BASED THERE?

A: No, I'm based in Hamburg, maybe 300 km's away. At the moment though it's not such a distance, it used to be a big distance because of the East German border. If you wanted to go to Berlin you used to have to go through the East German border. It wasn't pleasant going to Berlin.

Q: HAVE YOU HAD ANY RESPONSE FROM EAST GERMANY TO YOUR WORK, YET?

A: yes a bit.

Q: DID ANY OF YOUR FILMS GET OVER BEFORE THE WALL WAS KNOCKED DOWN?

A: No, in East Germany you probably would have got a jail sentence if they found any horror videos in your home. Now they can get it.

Q: IT'S GOOD FOR YOU THEN AND OTHER GERMAN FILM MAKERS?

A: Yeah, but the market hasn't even started yet. The response we have had from the former East Germany was quite good.

Q: IS THERE HORROR FANS IN EAST GERMANY?

A: Yeah, they buy some of the fanzines and they get the addresses, then they write to us and order the films.

Q: THERE'S NO EAST GERMAN FANZINES AS YET THOUGH?

A: No, there will be. It'll probably take some time. There may well be some already, I don't know.

And that was the way it all went. As you can see his English was brilliant, a damn sight better than my German that's for sure!

Thanks a million Steve.

**the END**



GUT RIPPING FROM "ZOMBIE 90".

# WIN! WIN! ZOMBIE 90 GOODIES!!

Thanks to the generosity of Steve and the crew, I'm able to offer 2 ZOMBIE 90 give aways:

1) I've got **FIVE** wonderful, full colour ZOMBIE 90 T-shirts for the first 5 people to answer the following question correctly:

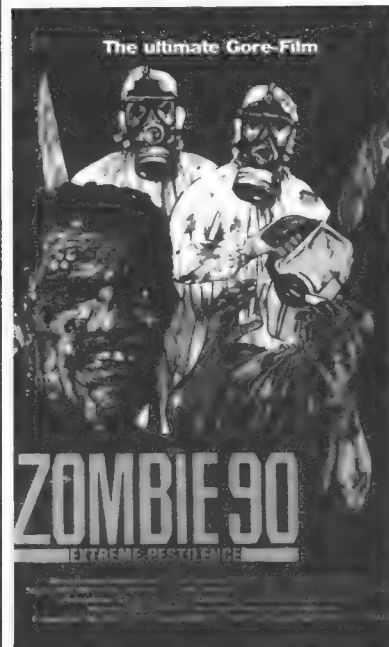
Q: THEIR FIRST FILM, AS I'M SURE YOU ARE AWARE, WAS VIOLENT SHIT. WHAT IS VIOLENT SHIT IN GERMAN?

2) I've also TWENTY brilliant full colour full size ZOMBIE 90 posters to give away to you if you're one of the first 20 correct answers I receive to the following question:

Q: WHAT IS THE NAME OF THE PRODUCTION COMPANY RUN BY STEVE A. AND THE GANG THAT MADE BOTH VIOLENT SHIT & ZOMBIE 90?

Give you a clue; it's on the poster.

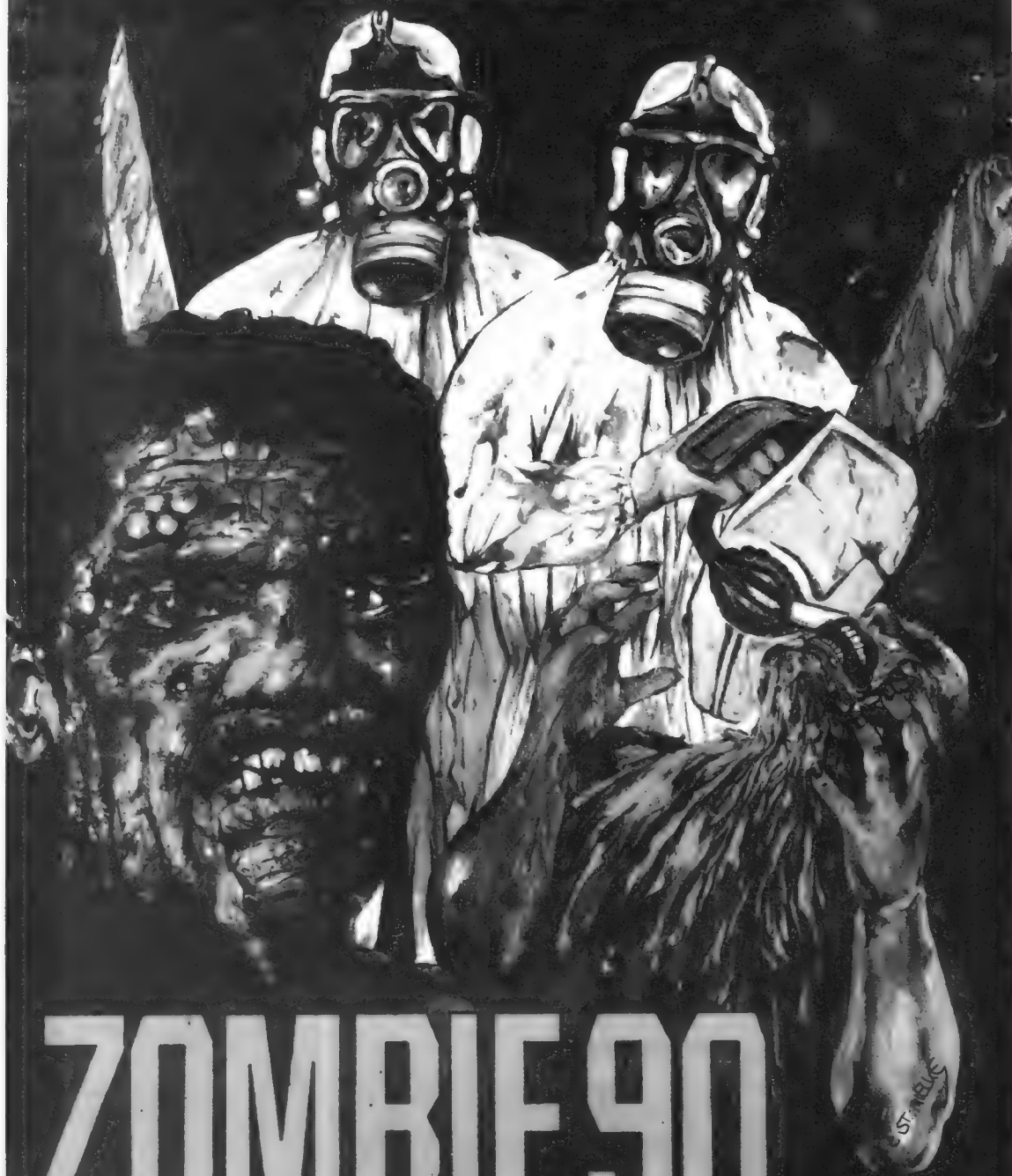
Send along those right answers to the address on page 2 by 31st MAY 91.



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WORST!**



**The ultimate Gore-Film**



# ZOMBIE 90

**EXTREME PESTILENCE**

Blood Pictures present A Reel Gore Production ZOMBIE '90 - EXTREME PESTILENCE  
Starring MATTHIAS KERL, RALF HESS, CHRISTIAN BIALLAS · Special F/X by ANDREAS SCHNAAS  
Photographed & Edited by STEVE AQUILINA · Pyrotechnician WOLFGANG HINZ  
Music by GREGG PARKER · Executive Producer STEVE AQUILINA  
Produced by THE VIOLENT SHITTERS HAMBURG · Written & Directed by ANDREAS SCHNAAS

# HOME MADE HORROR!

# VIOLENT SHIT, ZOMBIE 90

## VIOLENT SHIT

Directed by: ANDREAS SCHNAAS.

Starring: K. THE BUTCHER SHITTER,  
GABI BAZNER, WOLFGANG HINZ.

The first thing you notice when you get hold of the thing is that considering it's in German language, the whole of the cover is in English, as are the titles. Funny especially seeing as they never planned to hit the world with this masterpiece!

The opening title sequence is pretty damn impressive, with a nice scene of a kid playing ball in slow-motion followed by the same kid killing his family with a meat cleaver. We cut forward 20 years and the kid is there again, this time though he's all grown up and being transported by police van to an unknown destination. Not for long though, soon he's out of the van and eating the police officers for tea...now the nut's loose in the forest and continuing his childhood hobby of homicide.

As Steve said in the interview there's no real problem with the German dialogue, as there isn't really much of a story anyway! Basically all you need to know is where all the major arteries are and you're already over qualified to watch this. The story line seems to be: "How can we get as many victims

as possible into the film?" Well they find ways, believe me. The body count is only beaten by the gallons of the sticky red stuff used, I reckon that goes into the hundreds, infact not since SHOGUN ASSASSIN have I seen such arterial sprays. The effects are pretty good too, a bit basic but very effective and considering the budget surprisingly realistic. There's also a lot of neat camera/editing tricks, that really make VIOLENT SHIT stand head and shoulders above your average 'home made horror' film. They all add to the semi-professional look of this budget epic.

"What gore is there though?" I hear you ask, well from the start we have; a throat ripped out, an arm sliced off, a tit chopped out, a hand and dick removed, meat cleaver in the head, a guy cut in half with a hedge trimmer and then his head cut off and mutilated, another guy held upside down and cleavered between the legs repeatedly and the real show stopper; a girl gets a knife shoved between her legs, and split right up the middle, her guts are then pulled out and....I don't think I'd better go any further. Needless to say, they don't pull any punches when it comes to the gore content. There's even a bit of sicko religious stuff at the

end, thrown in for good measure. Very bizarre and DII stuff indeed!

P.S. There's a lot more gore than I've described too!

THE FILM: \*\*\*

THE GORE: \*\*\*\*\*

## ZOMBIE 90: EXTREME PESTILENCE

Directed by: ANDREAS SCHNAAS.

Starring: MATTHIAS KERL, RALF HESS,  
MATHIAS ABBES, MARC TRINKHAUS.

Same again, not one word of German on the cover. More understandable here though, as the film's in English and they were admittedly aiming higher with their second effort.

Right, the first thing that'll strike about this baby is the dreadful dubbing, all the main characters are white but somehow have the voices of what sound like 'black pimps', I mean I half expected 'Huggy Bear' to appear. But according to Steve this is all intentional, it's supposed to be funny...well it worked, this had me in stitches!

The story is a lot more complicated than VIOLENT SHIT (thank God it's in English!) But basically it concerns a plane load of anti-aids vaccine that crashes and causes the reanimation of dead bodies. Of course the authorities concerned try to keep a lid on the whole thing, but it's quite hard with zombies all over the place chowing down on everyone in sight, also our two doctors are on the case and soon realise what they're dealing with. They've obviously seen a few zombie films too, as they know you gotta shoot them suckers in the head to kill 'em! Now this is a lot more professional again, right from the start you can that these guys are moving ahead leaps and bounds! There's still an obvious lack of budget, but the enthusiasm sure makes up for it. They sure know how to make the most of a next to nothing budget though, I think most of it went on 5 gallon drums of synthetic blood, it must be cheaper in bulk? Yep you guessed it they've not abandoned their gory roots, the money hasn't changed these guys, they've just got more sophisticated and sicker! We're treated to loads of zombie chow downs, a chainsaw-torso-slice, some more abuse of the female anatomy, eyes poked out left, right and centre, a baby ripped in half, a bevy of blood splattered decapitations, a blow-job zombie style (ie. dick chomp), hands sliced off....the list is endless! These guys sure know how to party!

ZOMBIE 90 is obviously 'home-made' by real enthusiasts, who if given enough money could make a real classic...not that these aren't, they're definite low-budget gore masterpieces of our time!

THE FILM: \*\*\*

THE GORE: \*\*\*\*\*

## ZOMBIE 90 EXTREME PESTILENCE

## VIOLENT SHIT

ORIGINAL VHS - ZOMBIE 90 (ENGLISH)  
(RUNNING TIME - 80 MINS)

£19.99

ORIGINAL VHS - VIOLENT SHIT (GERMAN)  
(RUNNING TIME - 75 MINS)

£17.99

ZOMBIE 90 - T-SHIRT (L or XL only)  
(FULL COLOUR ON WHITE SHIRT)

£9.99

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# A REQUIEM FOR SARAH

God it's so painful I can't move. No-one's going to believe this, it's crazy.....

I was taking the short cut through the park, when in the adjoining churchyard a funeral was taking place. I had no idea who was being buried, all I was worried about was getting back to work on time after a long lunch. Suddenly I was drawn towards the fence, the look on the faces of the mourners seemed to hypnotise me. There was something written in their stare, something hidden somewhere in their expression, telling me they were glad to be getting rid of what was, at the moment, gradually being lowered into the rain sodden earth. I on the other hand felt different, don't ask me why, I don't know, all I wanted to do was stand there and witness the rest of the graveside ceremony. I'll always remember the sound of the dirt as it fell from the vicars hands onto the coffin below, echoing in deathly harmony with the words: "Ashes to ashes, dust to dust". A couple of men were sheltering under a nearby tree, smoking and muttering something under their breath about wanting the graveside entourage to hurry up so they could finish off and go home. I presumed they were the gravediggers,

they showed no remorse. It was chucking it down and I was soaked to the skin but somehow I didn't care. I sat crouched looking through the knarled, rusted weather-worn fence until the mourners returned to their cars. In no time at all, the gravediggers had pulled down their cloth caps and removed the wreaths and imitation turf from the mounds of earth. Climbing over the fence, I walked towards them, picking up bits of their conversation on the way:

"filling it in's a heck of a lot easier in 'it?" said one.

"Ih'can burn me, worm's aren't gettin' me!" Said another.

I reached them and interrupted:

"Whose funeral was it lads?"

One of them looked up:

"Miss Sarah Craven, she was found dead here in the graveyard, very strange case, d'you know'er?"

I paused before answering, my voice giving away an obvious lie:

"Kind of....."

The rain had turned the soil to mud and it fell down hard against the coffin. The men had obviously mastered their macabre skill. Shovel after shovel of the gritty earth fell against the pine in an almost conveyorbelt fashion. In next to no time, what was once a rain filled

hole in the ground was transformed into a neat mound of earth, covered in the beauty and scent of flowers. As soon as their job was done they left, rushing off to the 'local' to catch 'last orders', and I sat down by the graveside.

Heavy rain filled clouds blotted out the sun and the place was shrouded in stormy darkness. The churchyard was old and filled with the graves of people whose friends and relatives were long since dead, so needless to say, I wasn't disturbed. I must have sat there alone for hours until I fell asleep. I was woken in the dead of night by an unearthly moaning sound. I opened my eyes and found myself lying on the ground next to the grave. My nostrils were filled with the scent from the wreaths, I lay there not moving a muscle. The stifled moans grew more distinct, the wreaths began to move, and a hand forced its way out from beneath the soil. I watched with bated breath as one by one the wreaths were pushed away from the centre of the grave until Sarah struggled free from the soil and stood before me. I was transfixed, rooted to the spot, it was as though she had cast a spell on me. She walked over to where the gravediggers had left the lowering





ropes from her coffin and picked one up. It felt like I was trapped in a nightmare, everything was dream-like, the effort to move my limbs just wasn't there. I fought with the feeling as best I could and eventually I managed to sit upright. When I looked up Sarah was nowhere to be seen, I fell back exhausted against one of the old headstones. Suddenly I heard a noise from behind, it was her! She threw the rope around me, pinning me to the headstone. Pulling tight on it, she began to circle me, tying me down hard against the cold wet marble, until its gothic epitaph cut into my flesh. When she had finished she knotted the rope and leaned over to lick my wounds, at that point I blacked out. When I opened my eyes Sarah was standing next to me. With thin frail hands she slowly loosened her death shroud and let it fall to the ground. She was beautiful, young, naked and bathed in moonlight. She sat down opposite me and began to tease me with her lust. As she ran her hands across her body, she stared at me with white opaque eyes and I could feel myself being drawn into her perverted cat and mouse game, and I wanted her. She came close and whispered things that made me plead for my release. I couldn't resist her, or whatever her spell was

demanding. A storm was approaching, and the sound of thunder seemed to intensify her passion. She leaned forward and kissed me. Lightning shot across the sky, lighting up the churchyard and she fell to the ground laughing hysterically. The sudden shock had broken her spell and I was now seeing her as she really was, decrepit and covered with gaping puss filled wounds. Once again she leaned forward and kissed me, and as her rancid tongue forced my mouth open I could almost taste the putrid stench of death. She wrapped her hands around my neck and pulled me towards her. Once more I could feel the rope and the sharp edges of the gravestone cut into my flesh. She sensed my pain and increased the pressure. Her breathing was growing deeper and heavier by the second. Reaching out, she held onto the gravestone on either side and began grinding her cold lifeless body against mine. Trying to pull away from her was useless, I could feel her cold wet breath on the side of my neck, and in my mouth I could taste her rotting flesh and her graveside dirt. I couldn't believe what was happening, even though the situation completely repulsed me, I still wanted her. She tore at my clothing and mounted me, it was a living nightmare but I couldn't resist. Clinging onto me, she pinned me down and rocked back

and forth in a neverending frenzy, until she cried out and collapsed by the graveside. I was covered with the fetid puss from her wounds, which burned like acid into my own. I looked up at the church in the distance and prayed for help. It was no use, she got on her knees in front of me, reached down between my legs, and opened her mouth. Excruciating pain shot through my body as her jagged decaying teeth bit down hard and deep. Gripping onto me, she began shaking her head violently from side to side like some wild animal. Finally she pulled away and fell back, taking my flesh with her. I screamed in agony but no-one heard. As she gorged herself on the flesh I continued to cry out, but by then the storm was right over head and there was no chance of anyone hearing me above the thunder. The graveside was bathed in blood, and Sarah stared at me like a cat ready for the kill. She drooled at the mouth as she moved in and continued to remove further mouthfuls of me until the pain was so intense that I passed out. When I woke up she was nowhere to be seen. That's it, that's what happened. Once the morning comes I'll be found. I've lost so much blood I'll probably appear dead lying here like this, just like Sarah did before me I suppose. God it's so painful.

(STEVE BELL, 1990)

#### H M CUSTOMS AND EXCISE

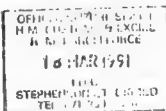
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Can you believe this crap? "NIGHT OF THE ZOMBIES" aka "ZOMBIE CREEPING FLESH" was coming from AUSTRALIA where it's approximately 14 minutes longer than the original UK version.

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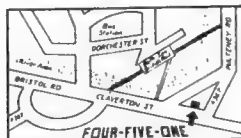
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# REAL LIFE HORROR

## BOBBY JOE LONG

Bobby Joe Long was born in Kenova, West Virginia, 14/10/53. Whilst still a young child his parents got divorced, his mother getting custody of Bobby. As soon as the divorce was settled Bobby and his mother moved to Florida, where they lived in various boarding-houses. Bobby often sleeping in the same bed as his mother to keep costs down.

When Bobby was just about reaching puberty, aged eleven, he started to notice his chest getting bigger. Not in the normal way though, he was growing breasts! Apparently a common hormone imbalance in Bobby's family, the only answer was surgery. The surgeon removed 6 pounds of fat from Bobby's chest, but couldn't help the emotional scars that had already taken root in Bobby's mind. He also continued to suffer from a very strange lunar protomenstrual cycle. He could always tell when it was a full-moon cos he got a little crazy. This dubious sexuality mixed with the fact of sharing a bed with his mother until he was twelve caused more than a little uncertainty in Bobby's mind. When he was thirteen Bobby started dating the girl who would later become Mrs Bobby Joe Long, her name was Cindy Jean Guthrie, and Bobby stayed with her for, on and off, seven years before they decided to get married. Cindy was a very strong character and ruled over Bobby, much like his mother before, infact this created more than a little friction between Cindy and Bobby's mother, who hate each other to this day.

Anyway Bobby and Cindy got married just after Bobby enlisted in the army, where he was training to be an electrician. All that changed very rapidly though, for within six months of joining the army Bobby was almost killed in a horrific motorcycle accident that left Bobby with a severely fractured skull and remained in a semiconscious state for weeks. After this accident Bobby was to suffer from extreme headaches, unable to focus his vision amongst other things. His medical records indicate that he had suffered a serious head trauma, but no more. Where as in fact Bobby was in a bad way. He was unable to walk without limping, his face was numb on one side and his personality was severely altered. Whilst still in hospital he started to get obsessed with sex, he imagined having it with every female he knew or came across. This was to rule the next few years of Bobby's life.

Within a few months of leaving hospital Bobby and Cindy had their first child, but their life was far

from normal. Bobby and his wife went from having sex two or three times a week, to two or three times a day and Bobby masturbated on average 5 times a day on top of this...he was obsessed! The headaches continued to bother him too and every sound he heard was amplified, to him, a million times. He tried to explain this to the doctors, but nothing was done. The most extreme change to Long's character though was the fits of temper at the smallest thing that didn't go his way. Before the accident Bobby was an easy going guy, but after, he'd loose his temper at the drop of a hat and become violent. A lot of the time he'd not even remember losing his temper after the event.

After two years trying to adapt to his new character traits in the army Bobby left the forces and started

working as a x-ray technician. He didn't last long in any one place though as he was always trying to seduce the female patients. One job he was sacked for showing obscene material to a little girl and served two days in prison for this too. Another he made all the female patients strip off for their x-rays and understandably didn't keep that job for long. He wasn't ever at all violent, just menacing!

It wasn't until 1980 that Long's life moved onto a more violent tack. For between the years of 1980 and 1983 he earned himself the title; "Classified Ad Rapist", brought about by the way he combed the classified pages of the newspaper looking for people with furniture etc.. for sale, he'd then phone them up, making an appointment to go and see the stuff during the day, when it was more



likely to be just a house-wife. He would then produce a knife, tie up and rape the housewife, before robbing the house. He was never violent towards them and often apologised to them, afterwards claimed that he felt sorry for his victims, having a boring life.

The "Classified Ad" rapes continued for more than two years without Bobby Joe Long getting caught. During this time he was divorced from his wife and led an 'ordinary' life, even successfully defending himself against a false rape charge by an old girlfriend. He operated in the areas around Fort Lauderdale, Ocala, Miami and Dade County during this time. But didn't commit his first murder until he was "picked up" by Ngeon Thi Long a dancer in a strip bar in the near by Tampa. He hated women who manipulated men, prostitutes, strippers etc... He tied her up, raped and then strangled her, dumping the body by the highway. He says he never wanted to kill her, but he had no choice and was sick the next morning. A few days later though he repeated the crime with another girl he considered to be trying to use him and six more were to follow, inviting themselves into Long's car and to their fate.

It wasn't until Bobby spotted a young pretty girl cycling home from her job at a doughnut shop one night that he decided he'd had enough. He sneaked up on the girl, force of habit, knocked her off her bike, tied her up and drove around with her blindfolded for hours. He talked to her, and explained that he didn't want to hurt her.

Turned out she, like Long, was a victim too. She was sexually assaulted by her father when she was younger and was working at the doughnut shop to support her family. Not the sort of woman Bobby hated, more a kindred spirit. He felt sorry for her in a way. She was not manipulating, she was being manipulated herself. Long wanted her to live and tell the police.

Meanwhile she had managed to sneak a look at his car and later his apartment. Long knew that if he released her she'd go to the police, but he didn't care, he wanted to be caught. He raped her and let her go. The sex wasn't the same, he'd lost his overactive sex drive. He was just going through the motions, or so it seemed. The crash had done him irreparable damage, that despite his appeals to the doctors concerned in his case had gone relatively unnoticed, or maybe they just didn't care? But now his mind had run out of steam and along with it his sexual obsession. Since the very first rape he knew he was doing wrong, but couldn't stop. He would go out and rape, then sleep for a full twelve hours afterwards. When he awoke he wouldn't know if the rapes were real or just a dream, so he'd go out to find a T.V. and confirm his worst fears. He wanted to stop from the very start... or more to the point,



BOBBY, WIFE & THE SPROGS!

he wanted someone to stop him, but they didn't and now after nine murders he'd had enough..well almost! Two days later (more out of habit) he was out again when he saw a car swerving around all over the place. It was a woman, a drunk woman, he pulled her over and persuaded her to go with him for a drive. Almost immediately he attacked her, but she was strong, he managed to overpower her and tied her up in the passenger seat, strangling her until she lost consciousness. She kept waking up and eventually Long strangled her to death. He drove around for hours with her naked, dead body next to him, even calling for petrol, before dumping her body in a secluded area. He didn't even bother raping her.

Four days later Long was arrested for the kidnapping and rape of the young girl on the bike and his grim past began to come out in police hands.

Bobby Joe Long was arrested 14/7/83 in Tampa and convicted of Murder and Rape (nine murders and fifty (+) rapes.) He is currently on death row in Florida, and has a new trial lined up because his original confession was forced by the police.

For more of this kind of stuff check out SERIAL KILLERS by JOEL NORRIS its a cracker!

# FILMS TO EAT POT NOODLES BY !

## THE EARLY FILMS OF TSUI HARK.

In 1981 the Hong Kong film company; Golden Harvest, who were renowned for miriads of Kung-fu films, especially the Bruce Lee movies, released a film that at that time was supposedly the most expensive film ever made in Hong Kong; ZU WARRIORS and was directed by the young film maker Tsui Hark. It was the film that established him as one of the major new directors in Hong Kong, and he has since gone on to work on many more exciting and stunning films. Most notably the excellent CHINESE GHOST STORY, on which he acted as producer. But before his success with ZU WARRIORS he made a number of films that although pointed towards the style and skill he would later develop, didn't quite hit the mark for one reason or another.

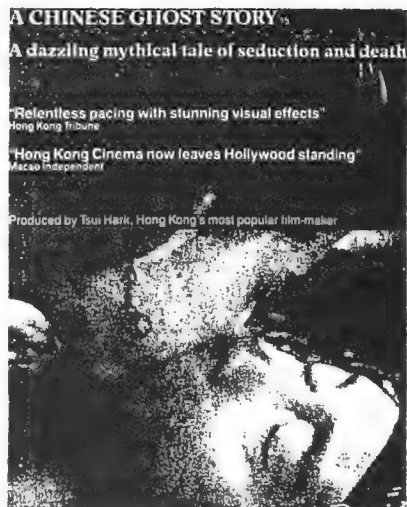
Tsui Hark, now in his mid thirties, studied the art of film-making at the university of Texas and after graduating returned to Hong Kong. There he worked for two TV stations. It was during this time he made the TV series called GOLDEN SWORD LOVER. This turned out to be a good move because the series later attracted an offer to make a film for Seasonal Films Corporation. As a result in 1979 he made DIFBIAN or THE BUTTERFLY MURDERS (which was recently shown by the BBC). It tells the story of a writer and his amazing travels. Combining the classical Kung Fu film with elements of horror and science fiction, he created a stunningly surreal and visual film, the like of which had never been seen before. But unfortunately the storyline was a little too intricate and confusing, so it didn't receive all the success it perhaps deserved. His second film, made a year later, again for Seasonal Films was very different in approach. DIYU WU MEN, known here as WE'RE GOING TO EAT YOU or HELL HAS NO GAIES once again combines Kung Fu with horror. A government agent is sent on a mission to find and capture a troublesome bandit, only to find the town over-run by cannibals and as you might expect this leads to much bloodshed and gore, although this is offset by the large streak of farcical comedy that runs throughout the film. Something that seems to be the norm in many Chinese horror/thriller films. Although a well made film it dwelled heavily on the Kung Fu fights and lacked the originality of THE BUTTERFLY MURDERS and this was reflected by the box office returns.

DIYI LEIXING WEIXIAN aka DON'T PLAY WITH FIRE or DANGEROUS ENCOUNTER OF THE FIRST KIND followed later that same year and gave Hark a bigger taste of the commercial success he was striving for.

The film was surrounded by controversy. It's the story of a group of young people who for no apparent reason, go on a violent rampage through a city. Because of the extremity of the violence and the obvious political references, the censors banned it. Thus creating more hype. So prior to release many major scenes had to be altered before it could be viewed by the public. But yet again the storyline was somewhat confused and as a result the film didn't have much success.

Between DANGEROUS ENCOUNTER and ZU WARRIORS Tsui Hark worked on a few other projects, such as the dull who dunnit comedy ALL THE WRONG CLUES. Fortunately it wasn't long after this he struck gold with the excellent ZU WARRIORS and hasn't looked back since. (ZU was shown on C4 over Christmas, but if you haven't seen it, check out the review in a forth coming issue of ITF...SOON!).

Although this has been about the films made prior to ZU. It is worth mentioning that there are two versions of ZU WARRIORS! The Chinese version in which Tsui Hark has a cameo role at the end, and a dubbed version that is aimed at western audiences and has a totally different beginning and end. Even though the Chinese version is superior it is



still well worth watching the other. As are the rest of his films, even if it's just to see how the directors incredible style has evolved over the years. (MARK BEDFORD)

COMING IN ITF #7 a closer look at some of Tsui's masterpieces. Part 1.

P.S. DON'T PLAY WITH FIRE was released in the U.K. on INTERVISION, so keep your eyes open!!

HAVE A HEART!





# DEEP RED - THE MISSING MINUTES!

It's going to be hard to describe what's missing from the U.K. print of DEEP RED if you haven't seen it. It's a pretty rare film over here, with tales of an original going for in excess of £100. I think the best thing to do is give you a brief run down of the story and characters and hope the rest makes some kind of sense to you. If not, sorry!

Basically David Hemmings plays a pianist, who one night sees the murder of a psychic whilst walking past her window. The psychic lived in the same block as David and earlier that day conducted a seminar where she linked up with the mind of a murderer.

David decides to play the part of amateur detective, joined by a strong minded reporter (played by Daria Nicolodi). There's also another pianist involved; Carlo, he has a nutty mother and a drink problem. He was also there the night of the murder.

The guy who brought in the psychic for the seminar repeats her fate very soon and there seems to be a pattern. Every time there's a killing a child's music is heard as kind of a trigger for the murderer. The plot thickens! Various attempts are made on David's life but he survives long enough to catch and kill the murderer. Not before a few other people involved in the case bite the dust though.

Obviously being an Argento film the story's not that simple but I'm not here to review the bloody thing! Just fill you in on the missing moments. Unfortunately the only version I've got to compare it with is the Italian one and so I'm unable to say what's actually spoken, but I'll run down the scenes and their sequence in the story.



Okay, here goes. The order their written is the order they appear in this classic. As I said it's not really going to make alot of sense to you if you haven't seen the film atall... see what you think! It took long enough to get round to doing this, sorry! It won't happen again!

As soon as you press the play button you start to notice the differences.

The opening title sequence on the U.K. version is "Rizzoli films + Salvatore Argento present a film by Dario Argento". Followed by a murder sequence and a blooded knife falling to the floor. This is accompanied by the child's music and followed by more (but not many) titles, including the "DEEP RED" caption. On the Italian version you get the "PROFONDO ROSSO" caption and most of the actors names before the murder sequence and then loads more titles after. Also there's a scream in the opening murder sequence that's missing on the U.K. version.

EXTRA SCENE: The titles finish and we join David Hemmings and his band practising in what looks like a church crypt? David talks to the band about their performance.

EXTRA DIALOGUE: We join the psychic congress. The psychic is on stage with the psychiatrist who brought her and another guy. There's some extra dialogue, a different shot sequence and some high angle camera work new.

EXTRA DIALOGUE: The psychic has a phone conversation in German just before she's murdered. Extra talk in German.

EXTRA DIALOGUE: David and Carlo talk in the square outside the psychic's flat, before her murder. More pissed talk.

EXTRA SCENE: After David discovers the body of the psychic, the police are at her flat. David has a chat with officer in charge of the investigation about the murder (?) while the cop wanders around eating a sandwich.

EXTRA SCENE: Enter Daria Nicolodi at the murdered psychic's flat. There a scene where one of the cops tries to stop Daria coming in and snooping.

EXTRA SCENE: David is put into a police car after the investigation at the flat. We cut to conversation between him and Carlo in the square by a large statue. Long dialogue scene.

EXTRA DIALOGUE: Still at the large statue. Some of the dialogue is on the U.K. version, but continues on much longer on Italian version.

EXTRA DIALOGUE: At the psychic's funeral, David and Daria leave and walk down through the cemetery. Their conversation about the case is alot longer.

EXTRA SCENE: They reach Daria's wreck of a car and get in. As they drive away a guy rides past on a bike with a large flag.

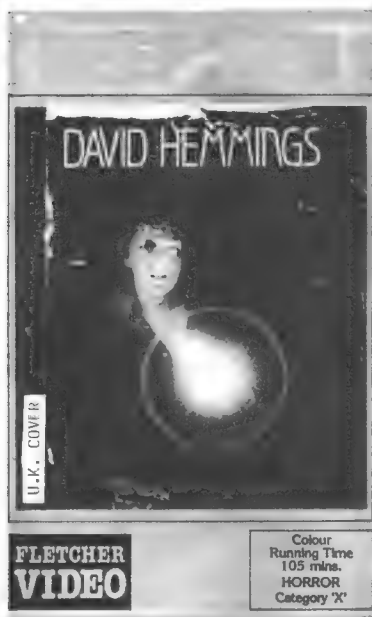
EXTRA SCENE: They reach their destination in the car and we see David climbing out the sunroof of Daria's car and entering a bar.

EXTRA DIALOGUE: David and Daria are at David's flat. There is an arm wrestling bout between them after a male chauvinistic remark by David. There is a load more dialogue after the bout.

EXTRA DIALOGUE: David goes looking for his pianist friend; Carlo, and finds him at his boyfriends house... We discover Carlo is gay. The extra dialogue between Carlo, his boyfriend and David at the house.

EXTRA SCENE: Carlo and David leave the house and there's an extra scene where they play a duet together at a local bar. The one that David went into when he got out of Daria's sunroof.

EXTRA FOOTAGE: David is at home, playing the piano. The killer comes to his house and stalks around while David plays the piano in another



OUR DAVID IN REFLECTIVE MOOD.



room, listening to the footsteps. There is more piano playing in the Italian version.

**EXTRA DIALOGUE:** We are at the house of the psychiatrist who introduced the psychic at the beginning. David is there, as is the other guy that was on the stage at the start. There is some extra dialogue here.

**EXTRA SCENE:** The second murder is a woman who is drowned in boiling water. After this David and Daria are sat in her car arguing about the case so far (?) and drinking miniature shirlis. They leave via the sunroof again. This is a long scene!

**EXTRA SCENE:** The two policemen in charge of the on going investigation walk through the corridors of the police station and talk. We presume a chat about the case (?). Followed by phone call from a phone-box beside a busy high-way from David to the psychiatrist.

**EXTRA SCENE:** David and the psychiatrist meet and walk through a busy market, talking about the second murder. As they reach the end of the market and leave we see two dogs fighting, one has the other ones ear in his mouth.

**EXTRA FOOTAGE:** During his investigations David visits a large deserted old house and explores it. During his exploits there's various extra footage and different angles etc... Including a scene where he goes to the flooded basement to find something to chisel away the plaster on a wall.

**EXTRA FOOTAGE:** The third murder is the psychiatrist's. He is in his flat and there is extra footage of him sat at his desk prior to his demise.

**EXTRA SCENE:** After the psychiatrist's death there's an extra scene where David is talking to Daria on the phone. Then later at his flat she comes across a photograph of one of David's ex-girlfriends (?). She gets all jealous, throws the photo into the bin and leaves pretending to be a stripper and accompanied by some really corny music. This is also a long scene.

**EXTRA FOOTAGE:** David returns to the old house after noticing that a window's been covered over since the photograph he has was taken. There's some extra footage of him climbing the front to the house with a pick axe to open up the plaster work.

And that's about the size of it! One can only assume that all this material was removed so they could be real cheap skates and use slightly shorter tapes for the U.K. video release, which incidentally was on "FLETCHER VIDEO"? As you can see there's no extra gore or violence, so that must be the reason?

**DEEP RED** is known as a confusing film and unfortunately the extra footage doesn't help to explain anything, maybe if it was in English that would be a different matter, who knows!

The differences noted here add up to just under 20 minutes extra footage, with the running times as follows:

**U.K.(FLETCHER VIDEO)= 1hr 40min 26sec**  
**ITALIAN VERSION = 2hrs 1min 12sec**

Another noticeable difference between the two versions is that the Italian one has much more severe letterboxing meaning that the picture is a bit narrower horizontally but this allows you to see more of what's happening on either side of the screen.

**DARIO ARGENTO'S**

**Deep Red**



ARTWORK BY ROD WILLIAMS.

This is a regular feature as of now, so if there's any film you want checked out (within reason) then drop me a line and I'll see what I can do, no promises though!!!

**NEXT ISSUE:** I'll be charting the missing moments from the U.K. video release of **DRILLER KILLER!** Don't miss it!!!

THE REAL CHILDS PLAY!



# IN THE BEST POSSIBLE TASTE

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA  
BY JOHN P. DREW

Well, I'm afraid no Jesus Franco reviews this time as promised last issue. This is mainly because the Franco films I've viewed recently have not been particularly interesting and haven't really inspired me to put pen to paper. Never fear though, you can rest assured that Franco will return in future issues, maybe next time, as will Paul Naschy and others. So for this issue, we'll have a brief look at some of the weird and wild films of Italy's very own 'Sleaze King', Mr. Aristide Massaccesi, or Joe D'Amato as we know and love him.

## CALIGULA...THE UNTOLD STORY (EMPEROR CALIGULA)

**Directed by: DAVID HILLS.**

**Starring: DAVID CAIN, LAURA GEMSER, OLIVER FINCH, CHARLES BORROMEL, FABIOLA TOLEDO.**

The Italians are always first to jump on the bandwagon and not long after Tinto Brass' Hollywood cast, big budget sleaze spectacular, "CALIGULA" along came D'Amato with his own telling of the life and times of the nutty Roman Emperor. The storylines of the two films are basically the same; Caligula is one screwed up guy who enjoys subjecting anyone and everyone to a host of depravities. The one big difference is that D'Amato's film is made in his imitable over-the-top style.

Miriam swears revenge on Caligula after he has raped and brought about the death of her friend Livia. Caligula is holding a huge banquet

and Miriam goes along as one of the whores who will entertain the party goers. Once the banquet is in full swing we are treated to a twenty minute hard-core orgy, including a woman having sex with a horse and a threesome with a dwarf! Miriam catches the eye of Caligula and they soon become lovers. Unfortunately, she can no longer bring herself to murder Caligula and he, in turn, has fallen madly in love with her. Whilst having a drug-induced nightmare Caligula kills Miriam and is then eventually murdered himself by Ulmar his body guard who had also fallen in love with Miriam.

For a film obviously made on a low budget the sets, costumes etc... are quite good. The violence is extreme including tongue ripping, dismemberment and anal spearing and the nudity is plentiful (the sex is mainly softcore except for the orgy scene). A must see for jaded exploitation fans who think they've seen it all.

## EMANUELLE AND THE LAST CANNIBALS (TRAP THEM AND KILL THEM)

**Directed by: JOE D'AMATO.**

**Starring: LAURA GEMSER, SUSAN SCOTT, DONALD D'BRIEN, PERCY HOGIAN, MONICA ZANCHI.**

Nympho news reporter Emanuelle accompanied by anthropologist professor Mark Lester lead an expedition into the Amazon Jungle to find a long lost tribe of cannibals. On their way to a jungle mission the party come across Duncan and Maggie MacKenzie, two thrill seekers attempting to find a crashed airplane and its cache of diamonds. The MacKenzie's inform the expedition that the mission has been attacked and all its inhabitants massacred by cannibals. After hearing this news

the party decide to abandon the expedition and return to safety. Unfortunately the cannibals have stolen their boat so they must continue on by foot through the jungle. Soon, they come across numerous grisly human remains and their numbers become less as they are picked off one-by-one by the cannibals. Maggie is abducted by the cannibals and taken to their village hideaway on a small island for ritual sacrifice. The remaining members of the expedition decide to mount an attack on the cannibals and rescue Maggie. In a pretty ludicrous finale Emanuelle tricks the cannibals into believing she is their Goddess of water and the three remaining survivors of the expedition escape to safety.

I've never been a great fan of the cannibal genre but this is entertaining, if rather dumb, fun. Mixing over-the-top gore a la "CANNIBAL FEROX" and softcore porn. Grisly highlights include breast munching, penis whacking, nipple shearing, gut pullings and numerous spearings, stabbings etc... (A definite pro is that there is none of the unnecessary animal slaughter which seems to be the norm in these such films). The film is only really let down by unconvincing cannibals and set locations (surprise, surprise) and some pretty sloppy editing. Switch your brain off for about ninety minutes and you'll enjoy this.

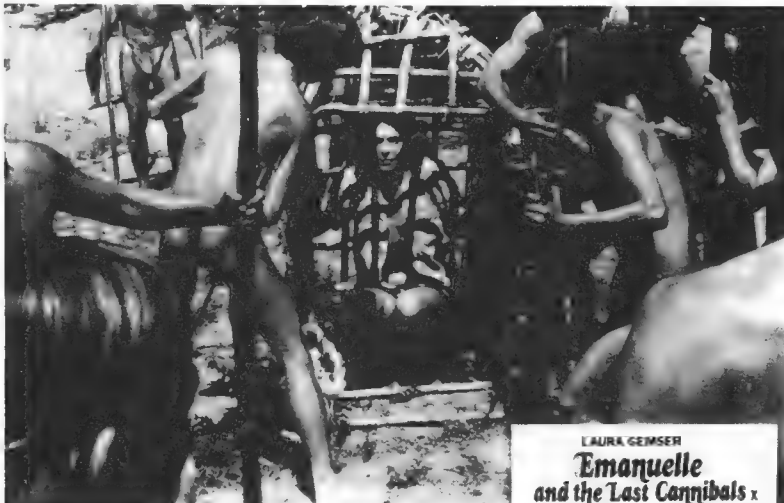
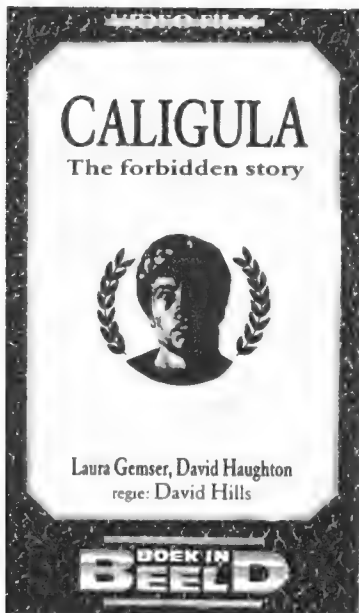
## LA MORTE HA SORRISO ALL' ASSINO (DEATH SMILES ON A MURDERER)

**Directed as: ARISTIDE MASSACCESI.**

**Starring: EWA AULIN, KLAUS KINSKI, ANGELA BO, SERGIO DORIA, ATTILIO DOTTESIO.**

This is one of those typically Italian films that would probably be difficult enough to understand in English, but viewing it in Italian with no subtitles makes it literally impossible to follow.

It cuts sporadically from the present to what appears to be the Victorian era, but the vast majority of the film does take place in the past. It appears to be about a dead woman who rises from the grave to persecute her mentors, killing them in a series of gruesome manners.



The film is well made, almost arty, with lots of weird dream-like imagery and a nice eerie score. The murders are well staged and include a gory shot-gun killing, a guy getting his eyes plucked out by a cat and an over the top razor slashing to the face scene. There is also a fair amount of nudity and sex, including some lesbianism, and D'Amato also shows an early penchant for necrophilia which was, of course, repeated more graphically later on with "BEYOND THE DARKNESS". Kinski appears early on as a doctor who pierces a patient's eyeball with a needle before getting killed off about a third of the way through the film.

The American video version of this (also in Italian) comes with a free summary sheet so you can follow what's going on and I could certainly have done with that! A classic example of Italian film making at its wildest and most incoherent. Nonetheless, a must see.

#### **BEYOND THE DARKNESS (BURIED ALIVE or BLUE HOLOCAUST)**

Directed as: **JOE D'AMATO.**

Starring: **KIERAN CANTER, CINZIA MONREALE, FRANCA STOPPI, SAM MODESTO.**

Rich boy Frank lives in an isolated villa with his weird "housekeeper", Iris. Frank's girlfriend, Anna, is confined to a hospital bed where she is slowly dying from some incurable

disease. To pass away the lonely days without Anna, and ward off the lustful intentions of Iris, Frank turns his hand to a bit of taxidermy. When Anna finally dies Frank is heartbroken. After the funeral he returns to the cemetery and steals her corpse. On the way home Frank picks up a pot smoking hitchhiker with the worst English accent ever! Once back at his villa Frank goes about "stuffing" Anna while the hitchhiker sleeps in his van. Soon the hitchhiker awakes and begins snooping around the villa and interrupts Frank at his work. Frank isn't very happy at being interrupted and after first pulling the hitchhiker's fingernails out with a pair of pliers he then kills her. Iris helps Frank dispose of the corpse if he agrees to become her



DEATH SMILES...MORE LIKE A GRIMACE!

# PSYCHOTIC REACTION



YOUR BI-MONTHLY GUIDE TO THE WEIRD  
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# PSYCHOTIC REACTION

THE ONLY 'ZINE TO CALM  
THE BALTIMORE FOOT STOMPER !

" JUST SLIDE HER UNDER THE DOOR, AND PASS ME THE CLARET BARRET ?"

lover. Reluctantly he agrees to this and even states he will marry her if she agrees to help him keep his grisly "secret".

Things work out quite nicely afterwards. Frank is happy sleeping with his beloved Anna and Iris is happy with her toyboy lover. Things go all wrong though when Anna's identical sister, Miriam, turns up at the villa to visit Frank. Iris becomes jealous of Miriam and tries to kill her and in a bloody finale Frank has his eyeball plucked out before killing Iris and finally dying himself. After this there is a rather dumb "shock" ending which isn't really worth mentioning any further. This is probably one of D'Amato's most infamous films and it certainly lives up to its reputation. Even though the body count isn't particularly high the gore is incredibly graphic. The scenes where Frank is preparing Anna's corpse and when he and Iris dispose of the hitchhiker's body in an acid bath are real shockers. Nice music from GOBLIN as well. A prime helping of D'Amato ketchup!

**NEXT ISSUE:** THE RETURN OF JESUS FRANCO, HOPEFULLY! AGAIN, HELLO TO SUE, DARREN AND TALEEN IN CANADA, STILL KEEPING THE FAITH.



# L.S.D. & THE HIPPY HORROR CONT'D....

"The Impure" (1971) which I will go into because, well, I want to, O.K.! Head (which was released on video here in the U.K. as "The Impure") is one weird film. It is stranger than any of the LSD - tinged horror films that I've seen. It begins with a guy called Neil (Carl Crow) wandering through a seemingly deserted town, playing his guitar and singing. After the opening song - "You Or Me" - Neil puts his guitar down and starts speaking to the camera. "I guess I should start 3 years ago, when the seeds were planted." The film is one long flashback. Neil has a job working as a guide and driver for a college professor. During an expedition to find an old Indian village out in the Mexican desert, the professor finds a large skeleton amidst red flowers and strange electronic music. Neil, stoned out of his mind due to the previous 16 joints he chain smoked, suffers weird visions as he and the professor load the skeleton into their truck. Said truck later goes out of control and Neil and the professor dive out just before it goes over a cliff. "It's real alright" Neil informs the camera "Too real. But what's real? What's real?" Heavy stuff. Neil explains that he gave up the weed - "I had to blame it on something."

About two years after the skeleton incident, Neil, now involved in the local rock music circuit, has very strange dreams involving the mysterious red flowers, the visions he had two years previously and more weird electronic music. Neil gets together with a guy called Baker (Winfrey Hestor Hill) and a guy called Andy (Tim Ray). Together they form a group and cruise on up to San

Francisco on easy rider type motorcycles. Once there, they rent a secluded old log cabin surrounded by weird red flowers. Andy starts acting weirdly, and his dope consumption begins to increase. Neil's weird dreams continue, only now he realises that Andy has them as well. Andy becomes more and more intense and withdrawn, and when his stash runs out, he begins smoking the dried up leaves of the sinister red flowers. Both Andy and Neil continue to have weird visions; Neil tries to persuade Andy to give up dope, but Andy wants to experience more. Baker seems to be the only normal guy in the whole film.

The group lands an audition at an open air festival, where the picture turns negative and stoned hippies dance to some pretty cool acid rock music. The audition is a success, so Neil and the guys throw a party at the cabin to celebrate, despite the fact that the rock music promoter wasn't too keen on them. Andy continues smoking large amounts of dope, and Neil, disillusioned, finally gives in and has a hearty toke on Andy's joint. Andy wanders off into the woods, falls over and smashes his head. Neil follows Andy, and after some more weird visions, Andy has his brains dashed out by the weird Indian type spirit that appeared in the visions. Neil looks back on the whole thing and wonders what really happened, and by this time, so do we.

Like I said, this is a really weird film. Written, produced and directed by Alan Rudolph, who also made "Barn of the Naked Dead" and nowadays makes romantic melodramas like "Choose Me", "Head" is not just another knee jerk

exploiting film. It is evident that some real care and feeling went into this thoughtful but confusing production. The acting is convincing throughout, helped by a script which picks up on the details of the time. Despite the lack of a really cohesive plot, the incident by which the film unfolds suits the subject matter. Also worth mentioning is John Bailey's impressive photography. In one particular scene, a camera is obviously strapped to the chest of an actor, filming his face. As he walks around, the camera moves with his body, giving quite a strange effect. Atmospheric and, as you've probably noticed by now, weird, "Head" is a personal favourite of mine, that I strongly recommend you seek out, despite the fact that you probably won't like it. Oh well.

The decline of the hippy was almost complete by the mid seventies, and film makers moved on to pastures new. Drug abuse was accepted as a part of the society we live in, and subsequently it's not such a big deal now as it was then; it's almost become acceptable. That's not to say that drug abuse in movies is a thing of the past, however. On the contrary, pictures like 1983's "Liquid Sky" and Frank Henenlotters 1987 neo-classic "Brain Damage" show that drug abuse still have a lot of cinematic possibilities. The current popularity that psychedelic drugs are enjoying, especially in this country, may lead to future drug influenced movies. Hippy horror films, however, are a thing of the past, just like the movement that inspired them.

Long overdue thanks to Andy, Gregg and Nigel. Peace, man!

## THE JESAW MAN

CREATED BY JOHN SHIPMAN 1970.



# Letters

Dear Steve,  
I don't often write to zines, though I thought I had to with "In The Flesh" I've been getting it from #1 & think it's brilliant (am I allowed to say even better than the holy Samhain!)  
The best things in it are Real Life Horror which makes the zine in itself, In The Best Possible Taste & the Foreign Horror Covers. Oh & also the blaxploitation.

But I also have a few criticisms; Please stop all the festival stuff (Splatterfest, Black Sunday, Shock Around The Clock) I think we're all sick to death of reading about these in all the zines, a brief review is all that's needed. The other thing is please, please bring back "Johnnie The Knife Wielding 4yr Old (& his puppy)" - The best ever cartoon strip. It's a million times better than that "Jigsaw Man" Crap in issue 5!

Sorry about the bad things I've said, but I still think it's the best mag by a mile, keep up the good work Steve.

STEVE PLOTT, AYRSHIRE.

Hi Steve, thanks for the kind words!! Down to business; I'm afraid the festival stuff is here to stay. I have a lot of good responses from

people who weren't at the festivals and want to know what went on. I've cut the length down alot but unless they're total Crap I think the few festivals we get deserve my support. As for Johnnie, I'm afraid he's gone for good. It was an idea that, to my mind, didn't really work, I'll leave it to VIZ in future, sorry Steve! JIGSAW MAN on the other hand is here to stay, and he's a lot more popular than Johnnie, thank God!

Dear Steve,  
Love the magazine, please keep up the excellent work....I recently attended the press screenings of "MISERY" and "EDWARD SCISSORHANDS". Misery is a big disappointment, although the acting is 1st class the horror is just not there - a typical Hollywood horror flick. Edward on the other hand is Tim Burtons masterpiece. Depp as Robert Smith lookalike Edward is superb as is Vincent Price as the inventor. Burtons comic strip style is to the fore once again and his garish colours only add to the films off the wall humour. The highest praise I can give it is that I'm holding my breath until I can see it again.....

PAUL McEVROY, PETERBOROUGH.

Thanks for the review Paul. I'm

really looking forward to "Edward..." as for "Misery" well there's a review that begs to differ in the film review pages of this very issue.

Dear IIF,

.....After reading the first five issues now I think I can say that it is the best fanzine around at the moment - I think you've got the balance just right. I can't deny that I enjoyed reading DEEP RED (who?..ED) but I do think that on occasion Chas Balun got a little above his station, and was at times somewhat pretentious I also hear through the grapevine that DEEP RED (whoever they are..ED?) will shortly be back in business. IN THE FLESH is different. Rather than putting over its own subjective opinions, it seems to be a little more objective in its approach; almost like a couple of mates sitting around and having a chat! Perhaps it seems that way because I agree with much of the content.....

PETER KIRK, LONDON.

I've heard there's gonna be a hard back one-off DEEP RED out later this year, but I've not seen this confirmed anywhere in writing. Get in touch Chas, where ever you are?

If you've got anything interesting or boring to say to the nation (well a small part of the nation anyway!) then jot it down, so I can read it, and send it along to the usual address (page 2) to reach there by 31st MAY 91, if you want to see it in ITF #7.



ARTWORK BY DAVID COOK.

# GORE GALLERY



As offered in the last issue of IN THE FLESH this here is where your art work can be displayed for the world to see....well the readers of IN THE FLESH anyway! As I said before, I'm unable to reward your efforts financially but you'll get a FREE copy of the issue you're featured in. What more could you ask? Apart from vast amounts of cash that is! The only rules are; Gore is great, go for it, nudity is a no no, well tits is okay but that's it.  
DEADLINE FOR #6 - 31 MAY 91.



The first artist featured in this issue's GORE GALLERY is MARTIN MEEKS. Kick arse or what!

# GORE GALLERY

Featured artist number 2 is KERRY  
CARL, Bloody spiffing!



**ORGE**  
Fully Armed!

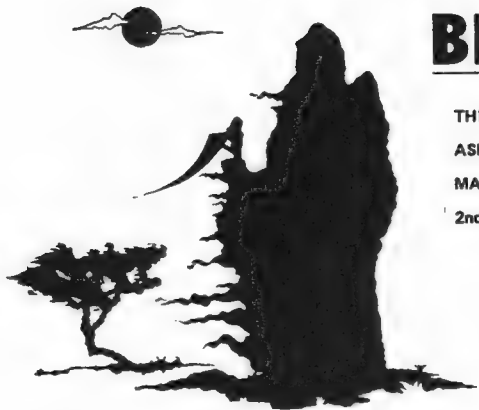
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Clive Barker





# BLACK SUNDAY

FIVE

THE METRO CINEMA.

ASHTON UNDER LYNE.

MANCHESTER.

2nd MARCH 1991.

## THE LINE UP

GRIM PRAIRIE TALES  
THE VANISHING  
(TERROR AT THE) OPERA  
NIGHT WISH  
TOXIC AVENGER 3  
SCHIZO  
DEF BY TEMPTATION  
DESPERATE HOURS  
MORTAL PASSIONS  
PREDATOR 2

IF BLACK SUNDAY V is the best we can get, David Michael Bryan should give up. With only a handful of interesting films on show and a load of turkeys, how are we expected to stay alert for 18 hours? and more important, willingly part with £19.00 for the next B.S.?

After a less than spectacular fireworks display, through the smoke, we are 'treated' to (not so) GRIM PRAIRIE TALES and what a tedious affair it was. James Earl Jones and Brad Dourif play hosts to four abysmal horror tales, which make "Tales that Witness Madness" look terrifying. A couple of good (but not that good) moments helped keep the eyelids from sagging at this early stage, but be advised and stay away from this garbage.

THE VANISHING is a Dutch thriller about an apparently sane professor who after jumping off a balcony as a child becomes obsessed with

performing the unexpected. As his daughter believes him to be a hero who could do no wrong after he saves a child from drowning, he needs to commit the ultimate atrocity to contrast this image. Murder is too tame, kidnapping and more is his goal. He kidnaps a girl on holiday with her fiancée who has to follow in her footsteps in order to find out what happened to her. With a scorching climax this modest little thriller proved to be a vast improvement on the opener. A little slow but suitably bizarre to keep the majority of the audience's attention. About 90% of the festival crowd (by the way the biggest, and no doubt the most disappointed, crowd at a B.S. to date!) had seen OPERA before, but it certainly proved to be the most popular of the day. The dubbing aside, there is little faulting this stylish Argento classic. Knife in the neck and bullet through the eye scenes raised the loudest cheers of the festival. (See ITF# 2 for full review.)

NIGHT WISH has a good opening dream sequence then goes rapidly downhill and turns into the very run of the mill straight to video pile of shit that it is. Greg Nicotero's FX failed to raise the interest level on this Medusa trash.

TOXIC AVENGER 3 - not a great fan of

the original, this second sequel left me screaming for the immediate bombing of Tromaville. An ultra gory but very amateurish opening scene paved the way for a quite unfunny tale of Toxic working for a pro-toxic waste company through fighting with the devil and, of course, winning. At nearly two hours, T.A. 3 is positively one of the most yawn inspiring experiences since T.A. 2. Straight to video Medusa crud strikes again in SCHIZO. Yet another promising opening sequence, featuring a young boy finding the bloody remains of his family, deteriorates into a supernatural search for ancient remains which stretches beyond the bands of tedium and surely did away with many a member of the audience. Typical shelf filler trash, flush it!!

DEF BY TEMPTATION was a refreshing slice of originality to wake up the sleepy heads - see ITF# 5 for a full review!

Even in the broadest sense of the word, the next two films were not horror. DESPERATE HOURS is a thriller concerning escaped psycho, Mickey Rourke, and his two pals, who hijack Anthony Hopkins and Mimi Rogers rich household. Good acting and a gripping plot made this an enjoyable film to watch though it is a far cry from Cimino's far more impressive "Deer Hunter" and "Year of the Dragon".

MORTAL PASSIONS has a dead body, a nymphomaniac, a psychiatrist, a frustrated gremlins star and a confused brother in an attempted "Sex Lies and Videotape" rip off that fails on every level. The audience were tolerant to start with but ended up in fits of laughter at this effort which was far from welcome in the B.S. line-up.

PREDATOR 2 (see page 36 for full review). A suitably tedious climax to a mostly tedious festival. Come on Mr Bryan surely you can do better than this! (DAVE GREGORY)

## COMING AT YA IN I.T.F. 7!

A PROPER JORG BUTTGEREIT INTERVIEW, NOT BY POST THIS TIME. AN INTERVIEW WITH THE CREW WHO BROUGHT US CARUNCULA. NATHAN SCHIFF SMALL BUDGET, BIG GORE - A LOOK AT HIS FILMS. TSUI HARK - THE MAN OF THE MOMENT!, FULL FULCI FILMOGRAPHY - IN ENGLISH!, AN EYE ON "THE NAPLES CONNECTION" - CLASSIC FULCI OR WHAT?, "DRILLER KILLER" THE MISSING MOMENTS, JESS FRANCO (HOPEFULLY?), "ILSA - WICKED WARDEN" BACK COVER, A-Z OF NASTIES GOES ON TO 'E', REAL LIFE HORROR, FICTION, HOME MADE GORE, THE GORE GALLERY, LOADS OF GIVE-AWAYS, NEWS AND REVIEWS BY THE TON! AND LOTS & LOTS MORE!!!

**DON'T MISS IT!**

# FILM, VIDEO & TELEVISION

R E V I E W S

## NIGHTMARE CONCERT

Directed by: LUCIO FULCI.

Starring: ? (1990)

Well, it had to happen eventually. After a string of dismal hit and miss turds like 'The Devils Honey' and 'Aenigma', Fulci has decided to go gory again. And when I say gory, I mean fucking gory! This is a slice of vintage Fulci, the old Fulci we remember fondly from the halcyon days of the early eighties, the Fulci who just said "mama mia! Fuck it! More blood!" This film is probably the goriest one to come out of Italy in the last eight or nine years, infact. YES! FULCI'S BACK ON FUCKIN' FORM AGAIN! YAHOO!

The plot? Well, I'm not too sure really, the print I saw was in Italian, but I would guess it's a play on the old 'is it reality or fantasy?' theme. Fulci himself is the star of the film (talk about a comeback! Go for it Lucio!) looking nowhere near as ill as you've been led to believe, playing a character called...wait for it...Doctor Lucio Fulci! Honestly! 'Doctor' Fulci seems to be having a rough time of it all, wondering if a series of murders and rotting corpses he encounters are real/all in his mind/part of a film he appears to be making at various points of the film. Apparently it's Lucio's psychiatrist who's doing the murders, dressed in a hooded top with a stupid wooden grin plastered across his face (prompting a friend of mine to dub his character 'Cash Fulci' in honour of Ray Dennis Steckler's famous alter-ego). But who gives a flying fuck about plot? Certainly not the grand old giallo grandad with

gallons of guts. Characters drop into the film only to be butchered seconds later (and I mean seconds). All right Rae, cut the shit, I hear you cry, what's in the thing? Okay, okay, just for the gorehounds out there...a graphic chainsaw autopsy, a wheel chair murder, a head in a microwave, a couple of graphic stabbings, Fulci running over a hitch-hiker several times until his guts come out, a head bashed in with a musical instrument, a five-year-old on a tricycle having his head chainsawed off as he rides happily along (YES!), an ultra graphic throat-slashing with a piece of piano wire (better than the decap at the end of 'DEEP RED'), an axe-in-the-head, and a partridge in a pear tree! I'm fucking serious, this film is so dementedly violent you won't believe it! We knew Fulci could do it, good on ya!

As a film itself I've got a feeling it's pretty bad (oh, I forgot to add the hand chopping and decapitation scenes), but the ridiculously frequent gore makes it very easy on the eye. At one point, Fulci throws in his cousin Gabriella in a shower scene, has her butchered with a knife then zooms in on her bloodied pubic hair! Fulci has gone fucking mad! Another film Lucio made at the same time as this; DEMONIA, has satanic orgies, tongues being nailed to the floor, decapitations, hooks through the neck, a man ripped in two, nuns being staked and more, but it isn't getting released anywhere because of copyright problems. EEEAAHH! Isn't life a pisser sometimes? But check this out. Fulci at his goriest. BRILLIANT!!! (GRAHAM RAE)

THE FILM: \*\*\*  
THE GORE: \*\*\*\*\*

## DRACULA'S WIDOW

Directed by: CHRISTOPHER COPPOLA.

Starring: SYLVIA KRISTEL, JOSEF SOMMER, LENNY VON DOHLEN.

Remember this in Fango and Gorezone, all those many years ago! And even more years ago, remember Sylvia Kristel? Her of the original EMMANUELLE films! Well here it is, after all that time, showing up on SKY, of all places, and sporting a very natty little '18' certificate, wonder if it's UNCUT? Hope so!

Our little yarn kicks off in a waxwork/museum specialising in horror. The owner is a weirdo, or so everybody thinks? Just because he likes horror stuff...where've you heard that before! Anyway this waxworks is just setting up business and seem to be one up with the packing cases...guess who? Yeah it's the old transylvanian duke's Mrs, and she's still kicking and biting. Not just the necks though, she's more destructive, ripping their heads, arms, legs, anything off!

Soon the owner of the waxworks is bitten by the merry widow (incidentally played by Sylvia Kristel, looking damn good, I may add!) and starts acting a bit strange, who wouldn't? She has him under her spell and takes him out when she kills.

It's here that I think I can see the mark of the devil...the censors! The scenes where Mrs Drac does her best work seem to be all over the place. Maybe the makers just chickened out, who knows? I'd put my money on the BBFC every time!

Anyway, enter an old guy into the story, the grandson of the original vampire killer 'Van Helsing' who to the police inspectors dismay drives a stake through the bodies in the morgue as bold as brass. But public enemy number 1 is still out there and killing everyone in sight!

It's the fashion these days to try and re-do the old legends, especially vampires. This is not the worst I've seen on those lines, but certainly not the best. Ms Kristel is sexy as ever and the acting isn't that bad, it's just that they haven't really brought anything new or exciting to the old story. Average.

THE FILM: \*\*  
THE GORE: \*\*



NIGHTMARE CONCERT - GORY OR WHAT?



DEMONIA - A LOST CLASSIC?



## HARDWARE

**Directed by:** RICHARD STANLEY.

**Starring:** DYLAN McDERMOTT, STACEY TRAVIS, JOHN LYNCH, CARL McCOY.

Well I finally got around to seeing the bloody thing, and thanks to PALACE and the BBFC apparently in its UNCUT form? What's this world coming to? Tell you what too, it was well worth the wait, true it was obviously influenced by TERMINATOR and the like, but what film isn't influenced by something these days? And besides HARDWARE deserves better than just being dismissed as another killer robot film. There's obviously a lot of imagination went into this, whether it's 2000AD's or Richard Stanley's is another matter, I haven't seen the comic book story that is supposedly a big influence on HARDWARE, but it gets credited at the end of the film so Mr Stanley has come clean, I guess?

I reckon everyone knows the story by now, so I won't bore you with details. Incase you don't; It's all set in the future somewhere (after a war, I think?) A lone scavenger finds the head and other bits of a robot in the desert. He sells the bits to another scavenger who gives them to his sculptor girlfriend as an Xmas pressy. She incorporates in a sculpture, not knowing the thing's still alive. The robot rebuilds itself and starts a killing spree in the apartment block where the girlfriend lives.

Ohh Yeah, it's an experimental army robot designed to kill, not a servant as they originally think.

It's amazing that this survived the censors intact, there's not a vast amount of gore, but it does have some very nasty moments and they're all there in the '18'cert video version! Yippee!!! The high lights are; A neat eye poking and splattery drill scene on the most deserving old pervert you'll ever see, a great slice in two by mechanical doors, guts and arterial sprays everywhere! And a bit of home surgery with no anaesthetic, self inflicted.

The whole film is very atmospheric and sometimes a bit too dark to see what's being chopped off where by whom! It looks like a 90min long FIELDS OF THE NEPHILIM video in places, Mr Stanley did do rock videos, didn't he? So that's understandable, and forgivable, old habits die hard. On the whole very enjoyable, I look forward to HARDWARE II? There's sure

to be one, this made a lot of money in the States. If you're reading this Richard get in touch!

**THE FILM:** \*\*\*\*

**THE GORE:** \*\*\*

## MISERY

**Directed by:** ROB REINER.

**Starring:** JAMES CAAN, KATHY BATES.

Christ on a crutch, a good Stephen King adaptation (not that the source material is too inspiring in most cases - check out Joe R. Lansdale or Rex Miller for good, visceral writing). I guess you all know the plot so I'll say this: Kathy Bates is perfect as the deranged nurse Wilkes (a sort of female Norman Bates) and James Caan hasn't been this good since 'Rollerball'. At one point (a great shock scene I won't ruin involving an investigating cop), I was prompted to shout out 'CUNT!' in shock at the top of my voice, prompting a few suspicious looks from the other cinema patrons, probably wondering what kind of drug-addled psychotic they were in the same theatre as. Shit. You'll like it (and I won't give a shit if you don't). Good, dirty-birdie fun, with some mega-painful effects (broken ankles with a sledge hammer! Owwww!) courtesy of KNB. "CHOKE ON MISERY YOU LOUSY... SICK...FUCK!" (GRAHAM RAE)

**THE FILM:** \*\*\*\*

**THE GORE:** \*

## DARK PLEASURES

**Directed by:** ANDREW FEATHERSTONE.

**Featuring:** BRIAN YUZNA, SCOTT SPIEGEL, ROY FRUMKES, GREG NICOTERO, JOHN McNAUGHTON, JORG BUTTGERTT.

What we have here is a not half bad video interview magazine. Whether it's the first of a series I'm not sure? But I like to think so. As you can see by the guest line up they've got some quite big stars of the genre to take part, mostly guests at SPLATTERFEST 90 it's nice to see them answer the questions in person. DARK DARK PLEASURES is made in the U.K., which in itself is worth supporting it for, that beside though, there's some really interesting footage here, and it's presented very professionally. I do think the selling price is a bit high (£9.99 each) though, it would attract a lot more fans if it was say...£7.99 and had a better cover. Apart from that the only thing missing is some film clips to go with the interviews, but then they've have to go for a certificate from the BBFC I guess? At the moment it's 'E' - Exempt which saves a lot of money and mucking about with paying the BBFC money for their biased preaching views that nobody understands!

If you're interested in more information then send an SAE to: FEATHERSTONE PUBLICATIONS, 3 REDVERS CLOSE, BISHOP'S STORTFORD, HERTFORDSHIRE, C.M.23. 3.D.E.

Andrew, do us all a favour though if there is a DARK PLEASURES II, lose Alan Jones's pretentious bull shit comments, please!!!

**THE FILM:** \*\*\*

**THE GORE:** \*

## GUARDIAN

**Directed by:** WILLIAM FRIEDKIN.

**Starring:** JENNY SEAGROVE, DWIER BROWN, CAREY LOWELL.

Remember this guy then, he was the bloke responsible for that old film 'THE EXORCIST' you know, the one that gave mushy peas a bad name! Anyway he's back on the horror scene, but should he have stayed away?

The story is about a tree...yeah a wooden type tree, and the fact that the druids used to worship them.

Apparently each one has a guardian, some good, some bad. Our story starts though in the present day, a young



couple employ a nanny to look after their baby. Trouble is this nanny decides to leg it with the kid and sacrifice it to the tree. We move to 3 years later and another couple are interviewing for a nanny for their sprog. They decide on one but she is killed mysteriously, so the next choice is employed (Jenny Seagrove) who immediately gets on with the kid, but is there more to her than just a good looking English nanny?

Jenny Seagrove practically spends the whole film naked...not that I'm complaining, that's for sure! That's just one of the high points of this chiller. I'd heard alot of bad things about this film, but it really isn't as bad as I thought it would be, infact it's pretty damn good. There's quile a bit of good gore too, surprisingly! A guy gets decapitated by a branch, then eaten by wolves, another is devoured by the tree, chopping his arms off in the process, a third is skewered from beneath by a large root, there's a throat ripped out by a wolf and an ending that certainly comes up trumps. A lot of the plot is pretty well sign posted well before, but there's still some scary moments and camera work worthy of his other masterpiece. The acting isn't bad atall and Ms Seagrove is pretty damn sexy. definitely recommended for rental.

THE FILM: \*\*\*  
THE GORE: \*\*\*

## BLADES

Directed by: THOMAS R. RONDINELLA.  
Starring: ROBERT NORTH, JEREMY WHELAN, VICTORIA SCOTT.

What we have here is a fairly new un from the TROMA stables, as you'll know if you saw the filmography in the last issue. This too turned up on SKY recently, hey I'll have to get one of them dishes!

As per usual TROMA films are high up in the weirdness stakes with this little tale of killer lawn-mowers wiping out the players on a golf course...honest! And believe it or not it's not as bad as it sounds. In the TROMA tradition it's all tongue in cheek, but the acting's pretty good and the story handled well considering the subject.

A high flyer takes over an existing golf course, employs a pro, who's also a drunk and everything seems rosy, that is until bodies start appearing all around the course..well what's left of them anyway, they're all chopped up into bits, looks like a 5 iron job to me!

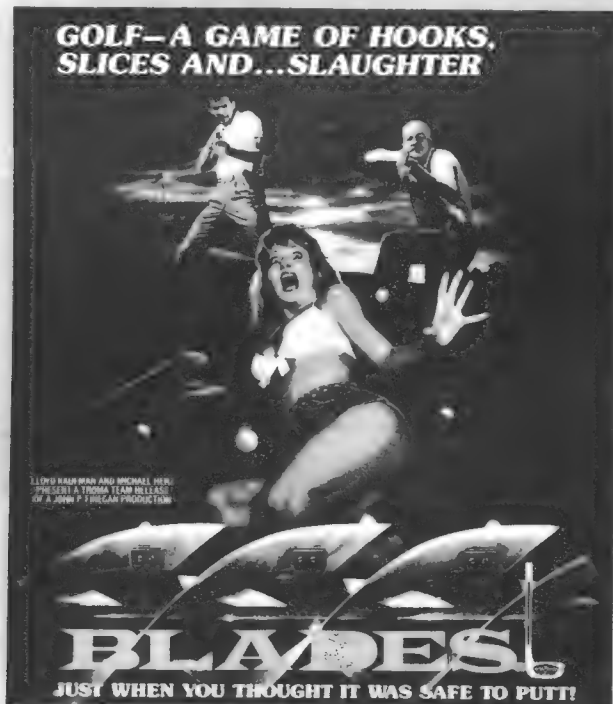
Anyway, the pro is starting to get suspicious, don't you hate these amateur detectives! And snooping around the murder sites find traces of....no not blood....engine oil! Heavy grade engine oil! Maybe it's not the nutty Michael Berryman lookalike hanging around the woods? Maybe it is?

There's not much gore, mostly just rubber looking arms and legs left behind after the killing. It has an 'R' rating in the States so what do you expect for your money? The story is admittedly silly but so is an old car killing people, but CHRISTINE worked...almost! Silly but entertaining hocus, on a parr (sorry!) for TROMA!

THE FILM: \*\*\*  
THE GORE: \*



HOLY PREDATOR 2 BATMAN!



Starring: ROBERT NORTH • JEREMY WHELAN • VICTORIA SCOTT  
Director of Photography: JAMES HAYMAN Music by: JOHN HODIAN  
Story by: JOHN P. FINEGAN Screenplay by: WILLIAM R. PACE and THOMAS R. RONDINELLA  
Executive Producer: WILLIAM R. PACE Executive Producer: JOHN I. McMAHON  
Produced by: JOHN P. FINEGAN Edited and Directed by: THOMAS R. RONDINELLA



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## PREDATOR 2

Directed by: STEPHEN HOPKINS.  
Starring: DANNY GLOVER, BILL PAXTON.

The first thing you think is how can they do a PREDATOR film without Big Arnie? Well the answer is, easy! You just get Big Danny Glover instead. A slightly different role to LETHAL WEAPON where he plays an 'old' careful cop, in PREDATOR II he's the most reckless police officer you'll ever see, and goes through as much physical torture as Big Arnie did in PREDATOR I.

The story you all probably have heard already? Old Pred head comes to L.A. in search of some more sport. This time though it's set in 1997 and there's tremendous battles going on between the Jamaican and South American drugs gangs. Pred kills some members of one gang and the other gang get the revenge attack. In the middle of all this is Danny boy trying to keep the peace and the boss off his back. Enter Gary Bussey as the F.B.I. boss who's after the Monster that's doing all the killing and is stepping on Danny's feet to do it, for he's realised that this ain't no gangland killing spree going on too. Anyway the Pred is still busy killing and ripping out the skulls and spines for keep sakes, but the F.B.I. are on his trail. They find out where he's going to eat and set up a trap that fails miserably, and it's all left to Danny to kick the big guys arse.



Right from the start of this you're into the bloodshed, it's definitely what you'd call, action packed with a body count that leaves PREDATOR I in the wings crying. Danny Glover is great as the put upon cop and equals Arnie's sweaty performance with ease. The Predator itself is mean and moody as usual, killing everybody in sight with no effort at all. There's plenty of violence, blood and guts to guarantee it a bad review from Barry Norman and keep everybody else crying out for more. They've left the ending wide open for a PREDATOR III as you'd expect, but judging by this effort that ain't no bad thing! See you in the queue!

**THE FILM: \*\*\***

**THE GORE: \*\*\***

## NIGHT OF THE LIVING DEAD (1990)

**Directed by: TOM SAVINI.**

**Starring: TOM TOWLES, TONY TODD, PAT TALLMAN, BILL BUTLER, BILL MOSELEY.**

Before I start the review I must say I'm not one of those people who adores the original and thinks it's sacrilege to remake it. I can't really understand why they've remade it, but I guess they just ran out of ideas? Don't get me wrong the original is a classic of its time, it's just not my favourite of the series.

Anyway, they've remade it true to the original story, which I'm sure you all know, (if not where've you been? On another planet?) I'm not going to bore you with a repeat, check it out

tame, guess which one they've picked? Not to say there's no gore at all, there's the odd juicy bit, but they're few and far between.

Right Mr Savini's directing; well it's pretty effective, nothing original though. I wonder how he'd have done if this hadn't been made before? Time will tell. The acting is great! Tony Todd is very good as the new Ben and Tom Towles easily equals his Otis character in 'Henry: Portrait of a Serial Killer'. The mousey Barbara character from the original is given a more demanding role here, she's more like Sigourney Weaver in 'Aliens' than Pixie and Dixie, she's played by Pat Tallman here by the way.

Gorewise there's a nice crow-bar in the head shot, poker to the cranium, your usual bullet-shots to the head, and a few other bits and pieces, but not as many as I expected, especially with THE Tom Savini at the helm.

I'm sure I recognised some of the music from 'Evil Dead' somewhere? You'd have thought with a big Hollywood remake they could afford a new score...ohh well!

Basically, as remakes go, pretty damn good, and don't let anyone else tell you different.

Ohh yeah the ending is totally different, but I'm not going to spoil it for you, you'll have to go and see it for yourself when it comes out; apparently this July to the cinema's?

**THE FILM: \*\*\***

**THE GORE: \*\***

## THE MAN BEHIND THE SUN!

**Directed by: T.F. MOUS.**

**Starring: ?**

This was described to me as, amongst other things, the sickest experimentation film ever! Guess what? They weren't wrong. It's a Japanese film that has a reputation and lives up to it, and more!

The story is set in 1945 and revolves around a Japanese experimentation facility that is concentrating on developing bacteria to use in a chemical warfare attack. It's part of the infamous 731 Squadron.

In the plant there is a Youth Corps that are there to learn survival etc. They're treated like shit by the commanders.

This was apparently designed to humiliate the Chinese and they are known here as "Maruta" - a log for the fire or material for experiments. Talk about racism!

Anyway the youth corps are being treated to the joy of experimentation which includes such delights as - a woman having her hands covered in freezing water for 10 hours and then dipped into warm water and the flesh peeled off. Another victim has his hands instantly frozen and then snapped off like a twig. This is playfully called "the frostbite experiment". What this has got to do with chemical weapons, God only knows?

All the experiments are ordered and executed by the mad commander of Squadron 731, a certifiable sadist, hiding behind patriotism. Other exhibits of his sadism include a guy subjected to a high-pitched squeal until his intestines leave of their own free will through his arse-

hole. A young boy being split open and his heart ripped out, still beating.

You just can't start describing this film with justice, it's simply the lowest of the low. The most disturbing piece of celluloid I've ever seen. There's no sense of humour to it, it's totally dead-pan. Okay so you know it's all effects, but they're totally believable. The mind behind this is clearly sick! I never knew the Japanese hated the Chinese so much! Makes 'S.S. EXPERIMENT CAMP' look like 'MARY POPPINS'!

**THE FILM: \*\***

**THE GORE: \*\*\*\***

**SICKNESS: \*\*\*\*\***

## TETSUO

**Directed by: SHINYA TSUKAMOTO.**

**Starring: TOMUROO TAGUCHI, UOMO D'ACCIAIO.**

I must say this is one of the weirdest films I've ever seen! It's a cross between ERASERHEAD, THE FLY and BRAZIL with a load of Oriental nonsense thrown in for good (or bad?) measure. Like ERASERHEAD it's in B/W and totally incomprehensible! Like THE FLY it's a guy that turns into a mixture of him and an outside substance! And BRAZIL gives us the man against machines and the industrial landscape! Put them together and you've got TETSUO, weird and wonderful!

The 'story' starts with some guy cutting his leg open and inserting a piece of metal tubing. The wound then plays host to a family of maggots, so he kills himself. We cut to another perfectly ordinary looking office type guy, who finds a piece of metal growing out of his face. He also finds himself having fits.

One night he's on the tube coming home when he goes all weird. He ends up sitting next to a normal looking girl on the platform..so far so good! Anyway this 'normal' looking girl finds a odd looking bit of machinery which gets attached to her...Here everything starts to go haywire! The guy and girl go home to his place and leap in the sack together, trouble is though later on his dick changes into a spinning drill bit type thing and drills her to death. This is the start of the rot. Bits of pipe, tube, wire, funnel, etc... start to grow out of every inch of the guy...he's turning into a machine monster! Told you this was weird! Another guy shows up now, he's there to destroy the monster...I think? Trouble is though he ends up a monster too.

This really freaks you out. The whole film is very arty and cuts very quickly from one thing to another. There's a consistent scene where people are being propelled through the streets at a million miles-an-hour. Holy Fuck this is a crazy film!

There's very little actual gore, but there is loads of stop-motion skin puncturing bits and machinery going and coming to and from everywhere and anywhere. I can't even begin to do this justice, so I'm gonna just shut the hell up and tell you to start hunting out this 'classic'!!

**THE FILM: \*\*\***

**THE GORE: \*\***

**WEIRDNESS: \*\*\*\*\***



on video, even the colourised version, it's longer than the 'INTERVISION' by the way. This time though the blood is really red, what there is of it! Apparently this was made with an 'R' in mind, talk about wimp-out! I guess though, if you're going to remake a film from the 60's then you can either go well O.T.T. (like 'THE THING') or you can stay

# NEKROMANTIK II

**Directed by: JORG BUTTGEREIT.**

**Starring: MONIKA M., MARK REEDER,  
SIMONE SPÖR, WOLFGANG MÜLLER.**

Well talk about a hard act to follow! NEKROMANTIK I has pretty much established itself as the sicko cult classic of the late 80's. The name on every self-respecting gore/horror fan's lips for a long time and to this day. Can it's sequel be any where near as controversial and awe inspiring as the original??? You'll see, my beauties, you'll see!!!

Firstly the version I saw over in Germany was not the finished article, there had to be approximately 20 minutes of footage cut before it's release proper, the version I saw was 111 minutes and 90 is what they're aiming for. Jorg told me that he knew where the minutes were going to be cropped from, and to be honest it wouldn't hurt it at all to lose them. Anyway enough faffing about, on with the review!

We kick off with the credits, as always, these are accompanied by the finale of NEKRO I in black and white but still as memorable as ever. Cut to the graveyard where Rob (the "hero" from NEKRO I) is buried. All is still and quiet, just head stones and the small wooden cross at the head of Rob's grave. Quiet that is until a young beautiful girl (Monika M.) arrives and disturbs the peace by removing Rob from his final resting place and taking him off in a plastic bag to her flat.

If it takes 5 minutes to dig up a grave then this scene is 5 minutes long, we're taken through every tiring spade full of dirt and each drop of sweat is shared by the audience.

Rob's corpse is removed from the bag by Monika. He's understandably looking the worst for wear, a bit grey around the gills. The clothes he wore when he killed himself are still on his back, but not for long. Monika removes them and caresses and kisses the rotting corpse before removing her own clothes and mounting Rob. She doesn't seem to enjoy it that much though, something's wrong!

This scene is handled like a love scene, the sickest love scene ever, but a love scene nonetheless. On the wall there is a newspaper clipping of Rob's suicide and so the connection.

Anyway Monika soon meets up with a young breathing guy (Mark Reeder) and love is in the air for the pair. But Monika is stuck with a problem; she's still got Rob's rotting corpse in her flat, it must stink too?! No problem, she just puts it in the bath and chops it into easily manageable pieces, bags 'em and puts the bags back into the original grave.

The first gore! This scene will make you cringe, especially when she cuts

the dick and balls off with the saw. Ohh yeah she keeps the head in a box and his dick on a plate in the fridge but the rest goes!

Her relationship with Mark is getting serious, trouble is though every time they make love she sees Rob's body in place of Mark's. The ideal thing would be if Mark was dead...aha!!! No I'm not going to tell you the end, you'll have to wait and see for yourselves!

That was very much a simplification of the story, but the story is very simple, and very effective! There's lots of little quirky bits thrown in that I haven't mentioned, for instance, at one point Beatrice M., from NEKRO I turns up at the cemetery to claim Rob's body for herself, but finds only an empty grave. Another time Monika has some girl-friends around and they're sitting in the living room with Rob's severed head on the coffee table watching a film about seals being skinned, NEKRO I it was the rabbit, NEKRO II it's a seal! Also Mark's job is dubbing the grunting noises onto hard-core porn films, which is really funny! There's a weird little scene with 2 naked people sat at a table eating boiled eggs? Jorg and Manfred Jelinski get their faces on the screen this time, sat in the cinema either side of Monika and Mark.

On the gore side, there's not a great deal until the finale, but what there is is very well done and very sick! The thing is the subject matter is so sick that it doesn't need OTT gore to



shock or delight, having said that I don't think even the most hardened gore fans will be disappointed by NEKROMANTIK II! Jorg Buttgerreit has certainly set himself up as a mighty new talent in the genre and NEKRO II only helps to cement his reputation as a sick individual and brilliant director! It's apparently getting released on video Autumn 91, but hopefully the festivals will be there before that? See it!!!

**THE FILM: \*\*\*\*\***  
**THE GORE: \*\*\*\***



RADOX WON'T DO HIM ANY GOOD!

# BOOKS & PRINTED MATTER

R E V I E W S

## SON OF CELLULOID

CLIVE BARKER, STEVE NILES, LES EDWARDS.

Published by ECLIPSE BOOKS.

If you've read the 'BOOKS OF BLOOD' then you'll probably remember this story for all the family? Now though they've given it the 'TAPPING THE VEIN' treatment, infact these are the same publishers that did T.I.V., I don't know if they've abandoned the T.I.V. series or just decided to branch out with this one off? I don't really care either, the point is they did it! And it's great! Les Edwards has brought Mr Barkers written word to life in drawings that would satisfy even the weirdest imagination. There's a lot of real explicit gore in here as well as some parts of Marilyn Monroe he could only guess at I'm sure, unless he had some inside information? Which I doubt.

It follows the original story pretty closely as far as I can remember, but the illustrations add another dimension. It's debatable whether it's better to let your own imagination fill in the blanks or see another person's attempt. In this case I don't think your imagination could beat this.

I strongly recommend you buy this, but I guess if you're a real fan of Mr Barker's work then you've already got it? If not why not?

## CANNIBAL HOLOCAUST

PIERRE JOUIS & FRIENDS.

Published by FANTASY FILM MEMORY.

Hell of a film to start a new series of books with huh! Hell of a film, full-stop!

Now this book is an absolute must for any true horror fan, and I've got a feeling the whole series will be the same with such delights as TEXAS CHAINSAW MASSACRE I + II and LUCIO FULCI (see below) to follow.

Back to old CANNIBAL HOLOCAUST for now though. As I'm sure most of you are aware, C.H. is probably the most gruesome of the cannibal film genre (in its UNCUT form anyway) and this book is pretty much just as gruesome. The stills are amazing, there's some great posters from all around the world just for starters.

They kick off with a plot resume, giving you the basic storyline. This is followed by an indepth review and notes on the history of this epic. There's also magazine review quotes, a profile of RUGGERO DEODATO which includes a filmography (unfortunately in Italian) and the credits of C.H. What more could you want?

The real show stopper here though is the stills; some of them are really O.T.T.! An absolute essential to any true fan of the 'orrible, or devotee of the best in Italian sleaze cinema! Buy it or be a woosie!

## 120 DAYS OF SODOM

MARQUIS DE SADE.

Published by ARENA.

What we've got here is the biggest pile of overrated shit ever! We all know the film it inspired (SALO, which I can't help mentioning as being bollocks as well) but I'll bet few of you have read the book, believe me...don't!

The edition I bought includes two essays on Sade. The first is by a French bloke called SIMONE DE BEAUVOIR and is interesting, indepth (62 pages of small type!) and gives a concise introduction to Sade. It touches on his "ground breaking" theories of psycho-sexual relationships with pain etc and generally makes him out to be a roly-poly nice guy who wields a wicked pen!



The second essay by PIERRE KLOSSOWSKI takes a similar scholarly attitude and succeeds to baffle the reader stupid with multi-syllable words which mean shit all. I don't know, fellow scholars may find enlightenment from it but I frankly don't give a toss!

It's worth mentioning both these essays are listed in the bibliography on SALO (well, the PASOLINI'S 120 DAYS OF SODOM version at least)

There are a few other short works included in the book, namely REFLECTIONS ON THE NOVEL, a moderately enjoyable, but poor attempt of Sade's to assess what makes a novel tick. One conclusion of this I do agree with, though, was that books where virtue always wins are tremendously boring!

Next we have a review of REFLECTIONS, written on it's release in 1800, which completely slugs it off. Then there's Sade's reply to the "Hack-Writer" declaring him unworthy to be a journalist!

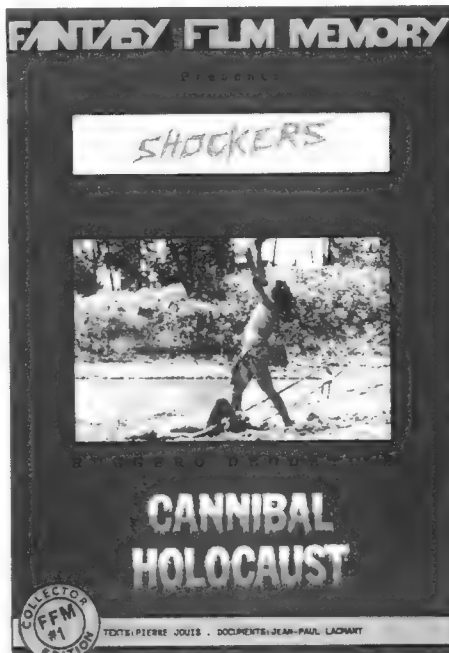
The final section of the introduction is a 'short' (50 pages) story entitled FLORVILLE AND COURVAL, not his best.

Arena deserve praise for putting together such a comprehensive compendium edition, pity they didn't pick a better book.

The plot follows the same lines as the film, but is set in the 1780's, Four libertines (read PERVS) marry each others daughters to strengthen their friendship, and then decide to spend the winter exploring the sensations of sex and pain.

They come up with an idea to kidnap loads of young kids, hire some adults (8 of which are selected purely for the size of their dicks!!) and take them all to a massive castle hidden in the valley between two mountains. Over the course of 120 days they commit acts of increasing sexual violence. They then return those left living. End of story.

The major problem with this piece is it's so boring. Potentially shocking subject matter is presented as bare



essentials without a shit-in-the woods given to the writing style. e.g. 94. Two women flay him with bull's pizzles while a third, kneeling before him, causes him to discharge upon her breasts. See what I mean! And that's Sade at his best! The first 80 pages of the story are simply describing the characters, one by one, with no thought to the readers interest whatsoever. Then he describes the castle, then the plan for each day. It's so bastard-well boring you just don't care. Sade also has an irritating habit of using the words "virtue", "vice" and "voluptuous" in every paragraph twice. I suppose a reason for its encyclopedia-style feel is because it was converted from notes to manuscript in just 37 days! Because Sade was imprisoned in the Bastille when he wrote it, he was so afraid the book would be siezed (was there a MARQUIS DE WHITEHOUSE in those days?) that he wrote the whole work on one long roll of paper, in microscopic letters, which he carried around with him for months! It was little use though, the manuscript was lost after the storming of the Bastille in 1789 and remained unpublished until 1936. All in all it's worth a look but only because of the manner of supporting text. (NICK SMITH)

## LUCIO FULCI

JEAN-CLAUDE MICHEL.  
Published by FANTASY FILM MEMORY.

Never heard of the guy! Lucio who? Ohh yeah him, the guy who brought us such gems as 'ZOMBIE FLESH EATERS (aka ISLAND OF THE LIVING DEAD as it's called here)' and 'THE BEYOND'. Well they've given his whole career the same space as they did for one film; 'CANNIBAL HOLOCAUST'. Well almost 'C.H.' got 36, A5 pages and Mr Fulci gets 40, saying that though at least they did the old guy, but how could they ignore him!



Basically the way they've done it is discuss his career briefly in the text and then sprinkle the pages with lots of juicy stills, some of which you'll have seen before, but most brand new and rare as snakes legs! There's also a shit load of foreign film posters (mostly Italian + French) for all sorts of well known and obscure Fulci masterpieces. In brief, even though they've only skimmed the surface of a career that's lasted over 30 years this is still essential to anyone who calls themself an 'Italian horror fan'. It even comes right up to date with his latest splatter epics 'VOICES FROM THE DEEP' and 'NIGHTMARE CONCERT' (see film review pages in this issue!) Let's just hope they don't leave it at that, how about a 'Directed by Lucio Fulci II'.

## SCREAM QUEENS

BILL GEORGE & DONALD FARMER.  
Published by MONDO PRESS.

Right, tell me, do you like Linnea Quigley? Yeah! Well I Bloody don't! She gets on my nerves, give me Barbara Crampton (Reanimator, From Beyond) any day, Miss Quigley just doesn't have any class....what's all this got to do with the book I hear you say? Well quite a lot as the author seems to have quite a thing for Miss Quigley, you can hardly turn a page without seeing her blotchy body there somewhere. What we could have had is a really great book about sexy women in horror/exploitation films, instead what we get is the LINNEA QUIGLEY FAN CLUB ANNUAL 1990! There's hardly two words about more important horror luminaries such as Dyanne Thorne, Barbara Crampton and their like. Don't get me wrong this book's okay, I just think they

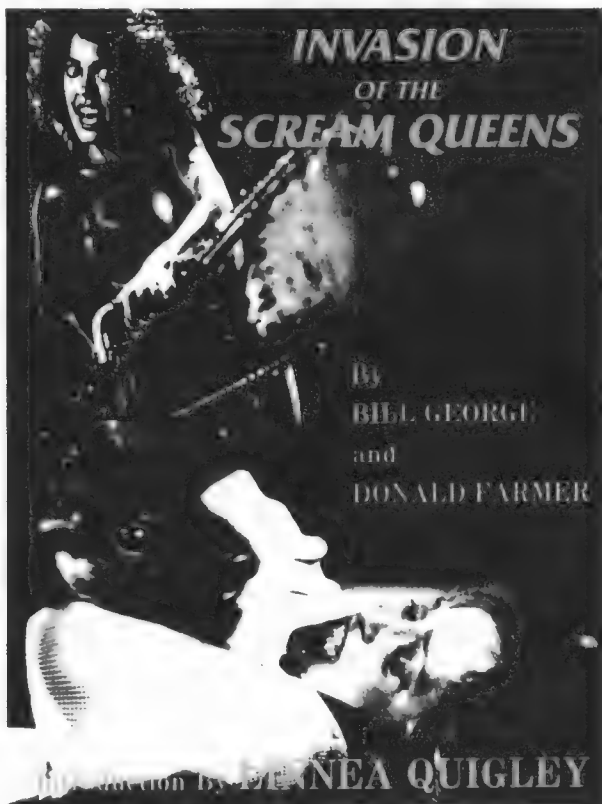
could have done more with the idea, I guess a lot of it is pandering to the American audience, who seem to love Linnea Quigley, Brinke Stevens etc... It does have its good points though when all's said and done...such as Caroline Munro, Melissa Moore and Ruth Collins. There could be some colour in here too, that'd help, but I guess it's like IFF if the budget don't fit, you can't wear it! On the whole a quite sleazy little number, with too much L.Q. and not enough D.T. for my liking. Let's hope they make an 'INVASION OF THE SCREAM QUEENS II'.

P.S. Where's ELVIRA too?!

## NIGHTBREED

CLIVE BARKER, MARK SALESBURY, JOHN GILBERT.  
Published by FONTANA/COLLINS.

I don't know if you read my review of 'NIGHTBREED' in the last issue? But if you did you'll know I'm a big fan of this film. Well this book is essential if you are too. It basically gives you run down on the process of making 'NIGHTBREED' along with millions of great stills, comments from the team and the complete script. Okay so who bothers reading scripts? Nobody I guess, but this one is peppered with some great production stills, most you'll never have seen before. Really the script itself is neither here nor there, nice to have but not exactly essential reading, the filming run down is interesting, but if you love looking at stills, like me, then you'll love this. I guess £10 (or £9.99 should I say.) is a bit steep but there's over 230 pages all crammed solid, so I reckon you get your moneys worth. Damn good old thing!



# SOUNDTRACK REVIEWS

## SANTA SANGRE

Music by: SIMON BOSWELL.  
Label: CINEVOX RECORDS.

You know the one, it's just been released amazingly UNCUT by PALACE pictures over here. Bloody weird it is too and the music ain't no different!

If you've seen the film you'll know there's a strong 'Mexican' feel to the whole thing, well that applies to the soundtrack too. You've only got to see the titles to realise that, with such gems as 'CABALLO NEGRO' and 'FIN DEL MUNDO' (whatever that means?) basically most of the l.p. sounds like James Last and his Bloody awful Brass! You know the guys at the end of the last 'Smith & Jones' series; tacky nightclub entertainers at the end of each episode, well that's what the whole l.p. sounds like. There isn't a memorable track in sight. Nothing you'd be caught singing even if you could. Infact the one track that stood out on the film isn't even on the l.p., but isn't always the case!

Unless you like this kind of traditional Mexican/Latin American crap avoid this at all cost. Especially seeing as it seems to be a very expensive l.p. to be disappointed with when you get home. Bring on the next defendant. P.S. I loved the film! (for a review of the film see ITF #3).

## HELLBOUND

Music by: CHRISTOPHER YOUNG.  
Label: CRESCENDO RECORDS.

Now this is much more like it! I know the films been out for a while and okay so I've had the l.p. for a while too, I just couldn't help giving it a damn good plug. Better late than never, so they say!



What we have here is music that fits the film like a glove. The film is a big monster of a spectacle and so's the soundtrack! The stirring melodies tell of something imposing and larger than life. You could listen to the l.p. and tell that something sticky and red is about leave it proper place and gush all over the shagpile! There's a real feeling of menace carried in the chords of this soundtrack. From the opening 'HELLBOUND/SECOND SIGHT SEANCE' you know you're in for an orchestral work of huge dimensions, to go with a film of equally large measurements. Hell I just don't have a had word to say about the bloody thing, except; "why does it have to end so soon?" Unfortunately IN THE FLESH wasn't going when the film was released so I didn't get the chance to scream and shout about how God Damn Great HELLBOUND is! Hey, I think I'll still do something about it in the future! So keep your eyes peeled....hoy Pinhead'd love that....peeled eyes huh....what an idea!

Buy this l.p. or....ummm....well get peeled eyes while you sleep! So nuh!!

## THE CHURCH

Music by: VARIOUS, INCLUDING GOBLIN  
(3 TRACKS), KEITH EMERSON (4 TRACKS).  
Label: CINOVOX 1989.

A spooky main theme gets this soundtrack underway, performed by Keith Emerson, and the best of his 4 tracks. The other 3 are nothing special, a pity really when you look back on his work on INFERNO.

Being a Goblin fan I expected a bit better than what's on offer here. That's not to say that their 3 tracks are crap, infact the track 'LA CHIESA' easily stands along side some of their earlier classics such as 'LESBO' (from TENEBRAE) and of course

the brilliant SUSPIRIA. But the other tracks are just your average soundtrack material.

As well as Goblin and Keith Emerson there is a good track by Martin Goldray and 2 easily forgettable vocal numbers for the average price of £12.99 I'm sure you could find better for your money.

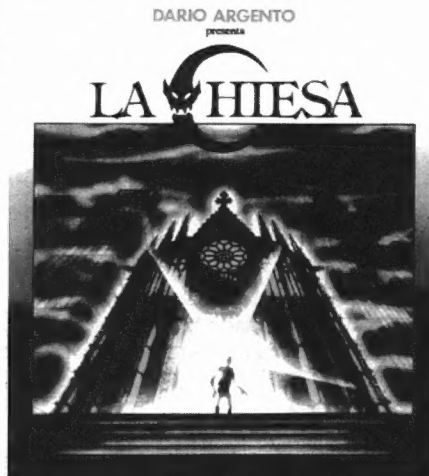
Director of the film is of course Michele Soavi, his latest film: THE SECT (due an Italian release in March) will have a Tangerine Dream score.

### GOBLIN ALBUMS.

PROFONDO ROSSO (DEEP RED) 1975, ROLLER 1976, SUSPIRIA 1977, IL FANTASTICO 1978, ZOMBI (DAWN OF THE DEAD) 1978, AMO NON AMO 1978, PATRICK 1979, SQUADRA ANTIGANGSTER 1979, LIBRA 1980, CONTAMINATION 1980, TENEBRAE 1982, NOTTURNO 1983, PHENOMENA (CREEPERS) + OTHER BANDS 1984, GREATEST HITS 1987, OPERA + OTHER BANDS 1988, LA CHIESA + OTHER BANDS 1989.

As far as I know this is all the Goblin albums, they also have tracks on 2 compilation albums 'The Films of Dario Argento' parts 1 + 2.

(LEE CLARK)





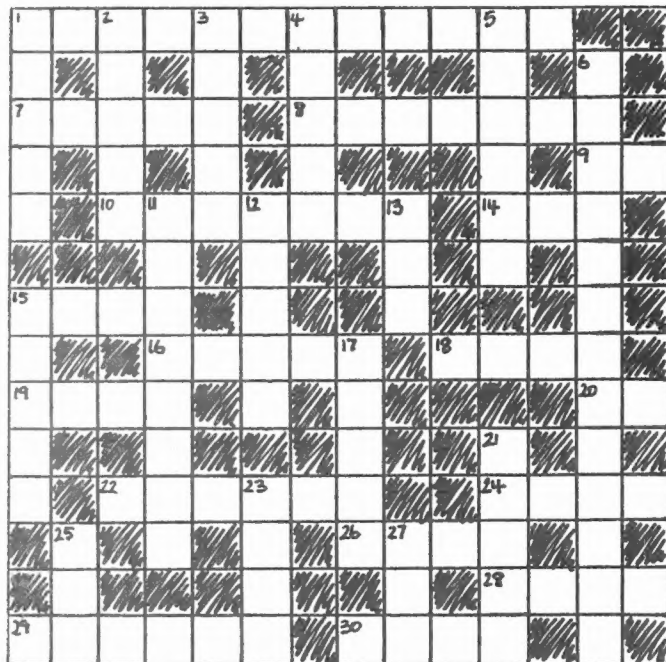
# PRIZE

# CROSS-WORD

Well I said in the last issue that I wanted a better response to this CROSS-WORD and you did exactly as told, this time I have to let people down because I already had 5 right solutions (see below for winners.) Anyway this time there's no free subs but I do have a Wes Craven type prize for ya; I've got 5 copies of the SHOCKER paper-back and 5 SERPENT & THE RAINBOW official posters, for the first 5 correct solutions recieved. The closing date is 31st MAY 91. So get thinking, it's a stinker!

## LAST ISSUES WINNERS.

ANDY ALLARD, HULL. STEVE JUDGE, SURREY. PETER KIRK, LONDON. DANIEL SCANLON, LONDON. MICK SLATIER, SUSSEX.



## ACROSS.

- 1) Mr KAUFMANS FINEST HOUR AND A HALF! (5,7)
- 7) MUSICAL DARIO (5)
- 8) VINCENT PRICE HAD A BLOOD ONE (7)
- 9) SEE 18 ACROSS (2)
- 10) THIS FILM WAS REMADE IN 1988 (3,4)
- 14) SEE 28 ACROSS (3)
- 15) BORING MAG OR FILM SHOWN AT B.S.3 (4)
- 16) 1st PART OF PLEASANCE UNDERGROUND FILM (5)
- 18+9+17) LYNCH THAT SAILOR & LULA (4(2+5))
- 19) EPISODE OF 'RIPPING YARNS' OR 1977 FILM aka DEVIL BEAR (4)
- 20) Ms WELSH WAS 2000 YEARS IT (1,1)
- 22) ONLY ONE OF THEM BIG EARTH WORMS FROM LAST YEAR! (6)
- 24) aka DEMONS 3 (4)
- 26) SECOND HALF OF A JOHN WATERS BOOK (4)
- 28+14) ANOTHER MUSICAL DARIO...SORT OF (4(3))
- 29) THE LAST HOUSE ON ELM ST MAN (6)
- 30) MEYERS MR WAS AN IMMORAL ONE (4)

## DOWN.

- 1) HE LIVES UNDER BRIDGES AND IN CRAP STRAIGHT TO VIDEO SHELF FILLERS (5)
- 2) SHORTENED VERSION OF WHAT HORROR FILMS\* GOT IN THE GOOD OLD DAYS! (1-4)
- 3) ONE OF THE STORIES FROM 'CREEPSHOW' (5)
- 4) ----- SIGNS, COULDN'T THINK OF A CLUE (5)
- 5) FULCI'S WERE FLESHY ONES (6)
- 6) GARY A. SHERMANS CONTRIBUTION TO THE A-Z (4,3,6)
- 11) RECENT U.K. TERMINATOR/2000 A.D. RIP OFF FILM (8)
- 12) THE ITALIAN GORE FAMILY (5)
- 13) WARHOL OR MICHAEL JACKSON? (3)
- 15) THERE WAS 3 OF THESE OF DEATH (5)
- 17) SEE 18 ACROSS (5)
- 21) DON'T GO INTO THEM ALONE, SAYS THE NASTY! (5)
- 23) BLACK SUNDAY 4 SHOWED US ITS DARK SIDE (4)
- 25) THE FAT-BALD GUY IN PLAN 9 (3)
- 27) NASCHY, --- MORGUE MASSACRES (3)

## ANSWERS TO LAST CROSS-WORD.

### ACROSS.

- 1) SILVER BULLET. 7+8) LOST BOYS. 9) cut and RUN. 10) ELM
- 12+3D) e1 TOPO. 13) EYE. 14) VENOM. 16) PROTON.
- 17+2D+19D) GESTAPOS last orgy. 21) RAT. 22) TOTAL recall. 23) GHOST. 25) GUY. 26) SALO. 28) horror FAN.
- 29) ENTITY. 30) BEN.

### DOWN.

- 1) SILENT NIGHT deadly night. 2+17A+19D) gestapos
- LAST orgy. 3+12A) EL topo. 4) BLOODY moon.
- 5) TERMINATOR. 6) CONTAMINATION. 10) ELVIRA. 11) POD.
- 15) NAILGUN. 18) SATAN. 19+17A+2D) gestapos last ORGY.
- 20) BOGEY man. 24) T.S. 27) AXE.



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